

CLOTHING CONSTRUCTION

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CLOTHING CONSTRUCTION

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BY

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PREFACE

The purpose of this book is to provide a source of accurate information on clothing construction, where pupils and home-makers alike can find solutions for specific problems that arise in their construction of garments.

The book grew out of a seminar which was organized in the Division of Home Economics at the University of Minnesota in an effort to "iron out" the differences of opinion on the technique of clothing construction, between the instructors in this subject and the members of the teacher-training staff. When the instructors, realizing the desirability of more objective measuring of achievement in clothing classes, began to construct examinations of the new type, there was a general recognition of the need to get together on fundamentals.

The seminar ran for five quarters, with a changing personnel. It comprised at one time or another most of the instructors in clothing construction and members of the teacher-training staff, and a shifting group of graduate students. Those whose names appear in the list of authors worked continuously on the problem.

The writers of the book received their training in ten different institutions and have taught in sixteen states. Their composite experience represents the teaching of garment construction in junior and senior high schools and colleges, in part-time and evening classes, and in

extension work; it represents also some trade experience, city and state supervision of home economics, and the training of home-economics teachers.

It will be seen that this book has been written in a different manner from that which is usually employed in collaborations. Since every sentence and illustration in the book has been worked over by several people, both individually and in group discussion, its value as a textbook is probably in direct proportion to the number of people who assisted in writing it. And there is sufficient evidence available today to show that the composite judgment of a group of trained people is better than the judgment of any individual.

The findings of the Education Essentials Committee of the American Home Economics Association were utilized as the basis for determining what should be included in the book. The subject matter listed as essential by this committee has been amplified where it was deemed advisable, and short cuts have been suggested wherever possible. The book therefore includes the information needed for the construction of the garments which are ordinarily made at home, and also the repair processes that are most useful in mending clothing and household furnishings.

The major part of the book was mimeographed and used for over a year in numerous classes. Then the material was thoroughly revised on the basis of the results of this experimental use.

The organization of the book in terms of processes rather than of directions for constructing different garments should give it a permanent value. The content will not go out of date rapidly, since construction proc-

esses are fundamental and are used year after year, although their application may vary with changing fashions.

Throughout the book it is emphasized that there are usually many ways to do a thing, and that in sewing one must constantly make decisions as to the relative desirability of possible methods. Giving all the information regarding a certain process (seam finishes, for instances) in one section of the book should make it easy for students to see all the possibilities for the solution of the problem. They are then able to make a wise choice.

Photographs and diagrammatic drawings have been used profusely, because clothing construction cannot be learned merely from the printed page. The use of illustrations has also helped to reduce verbal explanation. Most of the illustrations are diagrammatic drawings because experience has shown that, in general, they can be made to show the salient points better than photographs, in which irrelevant details are often included.

No attempt has been made to organize the content for teaching. The selection and organization of the subject matter is the responsibility of the teacher, and will be determined by the age, experience, and interests of the students. The alphabetical sequence and the encyclopedic treatment of the content have been planned to facilitate its use as a reference book and *should not* be interpreted as being a suggested order for class work.

THE AUTHORS

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CLOTHING CONSTRUCTION

1. BANDS

Bands are used as cuffs, as belts which join garments together at the waistline, and for similar purposes.

Gather, plait, or dart the material which is to be finished with a band. In case gathering is used, there should be two or more rows of gathers $\frac{1}{4}$ inch apart. Gathering may be done by machine, after lengthening the stitch slightly, or by hand. The method used will depend upon the material and the garment. Cut the band the desired length and twice the desired width, with allowance for seams on all four sides.

Noncontinuous Bands

Such bands are used on skirts and bloomers, and may or may not have machine stitching visible on the right side.

The band is stitched in place by machine on underwear, on children's play clothes, or on separate skirts. Place the wrong side of the material to the right side of the band, being sure that the center of the band is at the center of the material. At both ends the band should extend the width of the seam allowance (or more if reënforcement is desired) beyond the edge of the gathered or plaited material (Fig. 1). If the material is gathered, pin it to the band at the center and at the ends.

Pull up the gathering threads to fit the band and wrap them around one of the pins. Distribute gathers along

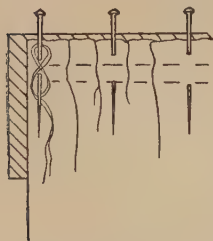


FIG. 1. Gathered material pinned to band

the band and pin them in place. Use small basting stitches to hold the gathers in place, being careful not to bunch them. Baste along either the top or the second row of gathers, depending upon the effect desired. If material is plaited, pin it to the band in the center and at each end, and arrange the plaits evenly. Stitch the gathered or plaited

material to the band and then remove the bastings.

Turn under the ends of the band on the seam allowance, and then turn under the other edge. Fold the band through the center and "lock" the ends by slipping the folded seam allowance at *a* under that at *b* (Fig. 2). See that the machine stitching is entirely covered by the band. Pin and baste it in place, and stitch close to the edge. The stitching may be around the entire band, or only along the one edge; in the latter case the ends are finished by overhanding or slip stitching.

The band is held in place with hand hemming when it is desired to have no machine stitching show on the garment. Attach the band in the same way as when it is to be stitched in place by machine, *except* that the right side of the band is placed to the right side of the

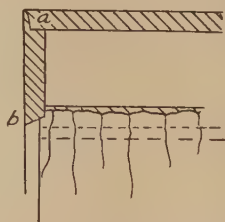


FIG. 2. Band stitched to gathered material with raw edges of ends and upper edge turned under so that the ends can be "locked"

garment, and after the band is stitched to the garment and turned to the wrong side, it is hemmed in place instead of being stitched by machine.

NOTE. In such cases as open cuffs the band is folded lengthwise through the center, right sides together, and stitched across the ends before it is attached to the garment. The seams are creased open, the garment is attached to one edge of the band, and then the band is turned right side out and the other edge is hemmed or stitched in place.

Continuous Bands

A continuous band is used on the bottom of children's rompers and bloomers and on the cuffs of sleeves which have no placket. Join the ends of the band and press the seams open before attaching the band to the garment. Attach as in either of the above methods, depending upon whether or not it is desired to have machine stitching show on the right side.

2. BELTS AND SASHES

Belts and sashes may be made of single or double material; they may also vary in width and in manner of fastening. They are usually cut on the straight of the material, but are sometimes cut on the bias for decoration or when a wide crushed sash is desired. The ends may be fastened together by means of buckles, buttons, hooks and eyes, or snaps, or they may be tied in bows or other types of knots.

Double Belt or Sash

Cut a piece of material the desired length and twice the width of the finished belt, plus two seam allowances.

Fold the material lengthwise, right sides together. Baste and stitch the raw edges together, leaving open a small distance along one side or end, depending upon the design of the belt. Turn the belt right side out through this opening by means of a bodkin, safety pin, or any other convenient device; or by means of a cord or tape inserted inside the belt and tacked at the end (see *Fasteners*, p. 79, also Fig. 78, A). Slip stitch together the edges of the opening and press the seam edge carefully. Attach the belt so that the seam comes on the lower edge.

NOTE. If the belt is to be faced with a lighter-weight or contrasting fabric, cut two pieces of the desired length and width, plus seam allowances, and make a seam entirely around the belt (except for the short opening).

Single Belt or Sash

Cut a piece of material the desired length and width. Finish with any suitable *edge finish*.

Holding Belt in Place

Use inconspicuous overhand stitches, slip stitching, or swing tacks to hold the belt in place; or slip it through loops of thread, braid, or self material (see *Fasteners*, p. 78).

3. BIAS

Material cut on the bias is used for bindings, facings, pipings, and folds. It is also used for other parts of a garment as a means of decoration, and sometimes for tight-fitting sleeves.

Marking

Fold the material so that the warp threads lie parallel to the filling threads. Crease this fold, being careful

not to stretch the cloth out of shape. Open the fold and mark along it, on the wrong side of the material, with pencil or tailor's chalk.

Decide upon the width of the strips. Rule other lines parallel to the first one, to make strips of the desired width (Fig. 3).

Ruling is not necessary if the bias cutting gauge is to be used (Fig. 5).

When ruling, hold the yardstick firmly, so that the cloth is not stretched and pushed out of line when it is being marked. Rule as many lines as are needed to give the required length of bias.

When cutting twill materials, be sure to cut so

that the twill runs perpendicular to the bias edge instead of parallel to it.

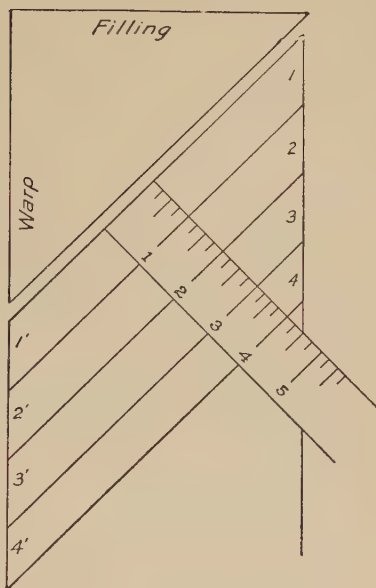


FIG. 3. Marking bias strips

Cutting and Joining Bias

When only a few strips are needed. Cut on ruled lines. Lay the right sides of the strips together with the ends meeting, so as to make the sides of the bias lie at right angles to each other. Slip the point of one end beyond the other end a seam's width (about $\frac{1}{4}$ inch). (If the material has a pattern, make sure that it matches where the strips are joined. Sometimes it is necessary to plan

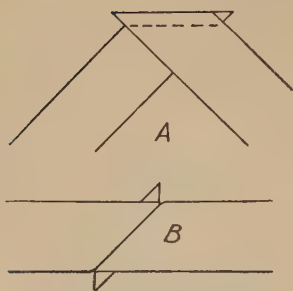


FIG. 4. Joining bias strips

for the matching before the strips are cut; sometimes it is merely a case of taking a deeper seam off the end of one strip than off the other). Stitch from the point where the edges cross on one side to the opposite side (Fig. 4, A). When the seam is open, the edge line of the bias will be continuous with no jog at the joining point (Fig. 4, B).

NOTE. An adjustable gauge for cutting bias from $\frac{1}{2}$ inch to $1\frac{1}{2}$ inches wide is one of the very useful attachments which comes with most sewing machines. This gauge is slipped on the end of the narrower blade of the scissors and set for the desired width (Fig. 5). Then the cut bias edge is slipped into the slot in the gauge and the strip is cut (Fig. 5). To use this gauge successfully, materials must be quite firm.

When many strips are needed. Mark as many strips as are needed. Instead of cutting each strip separately, cut only on the lines that mark the first strip and the last strip (Fig. 3). Join the ends of the bias by matching 2 to 1', 3 to 2', etc. (Fig. 6). Stitch and press the seam open. Cut, beginning on the line between 3 and 4, and continue to the end. This makes one continuous bias strip.

Folding Bias Strips

Sometimes it is impossible to secure commercial bias in the desired material or of the proper width; hence the following suggestion for folding bias may be helpful. On the ironing-board cover make a row of catstitching

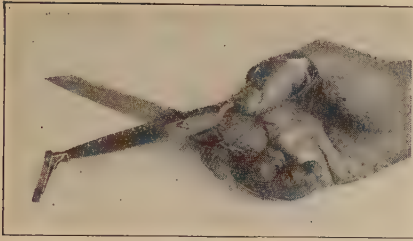


FIG. 5. Above: Bias gauge fastened to end of shears. Below: Use of gauge in cutting bias strips

as wide as the desired width of the finished fold and use this as a guide in folding the bias. Cut the bias strip twice the width of the guide, thus allowing each edge of the strip to fold to the center as it passes through the guide. Crease the strip for an inch or two and then pull it under the catstitching from right to left. Pull the strip slowly through the guide, pressing

with the iron the part that is included by the catstitching.

When bias bands are to be applied to a garment, it is often difficult to get them of a uniform width unless the following method is used: Pin the bias strip of material to the ironing board and, exactly in the center, lay a strip of thin cardboard as wide as the band is to be made. With the iron, press each edge of the material over the cardboard; slide

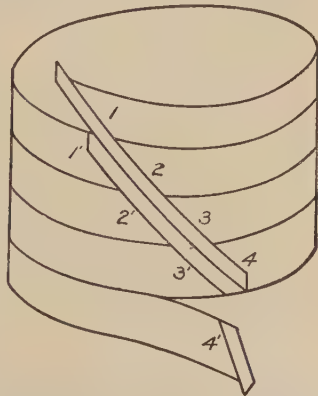


FIG. 6. Bias joined so that it may be cut in a continuous strip

the cardboard along and continue pressing. If the strips are made of wool, the material will have to be dampened to make the creases stay in place.

4. BINDINGS

Bindings are used to finish raw edges and may often serve as decoration. They usually show about an equal

amount on both the right and the wrong side of the article.

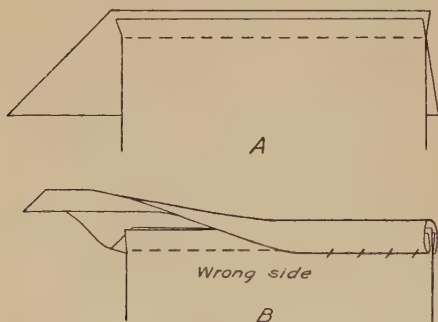


FIG. 7. Single bias binding (wrong side) attached so that no stitching shows on the right side

A, bias stitched to the edge of article; B, bias turned to the wrong side and hemmed in place

BIAS BINDING

Cut a true bias twice the finished width of the binding, plus two seam allowances; or, if the binding is to be double, cut the strip four times the finished width of

the binding, plus two seam allowances. (See *Marking and Cutting and joining Bias*, pp. 4-6.) If the bias is to be sewed around a curve, shape and press it with the iron before attaching it.

Methods of Attaching a Single Bias Binding

When no stitching is to show on the right side. Stitch with the right side of the binding to the right side of the article to be bound (Fig. 7, A). Turn the binding to the

wrong side; turn under the raw edge about $\frac{1}{8}$ to $\frac{1}{4}$ inch, or on the crease if commercial bias is used. Pin and baste so that the folded edge of the binding just touches the first stitching. Hem by hand, using either slant or slip-stitch hemming, the latter being preferable if the wrong side of the binding is apt to be visible (Fig. 7, B).

When stitching is to show inconspicuously on the right side. Proceed as above except that the folded edge is brought just *beyond* the first stitching. Baste and stitch from the right side so that the line of stitching comes just off the binding on the right side and catches the edge of the binding on the wrong side (Fig. 8). Since bindings may be attached this way in less time than by the former method, and

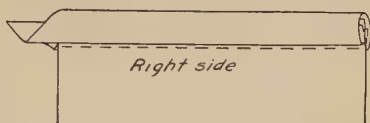


FIG. 8. Single bias binding attached so that stitching shows (inconspicuously) on the right side

since the stitching is quite inconspicuous if it is made very close to the edge of the binding, this method is generally used on ready-to-wear garments, even silk ones.

When stitching is to show plainly on the right side. In general, when commercial bias is used, it is not objectionable to have machine stitching show on the right side; so, if possible, one should use the binder attachment, as it gives a better-looking binding and is a great time saver. A bias strip of material may be used in the same way as the commercial bias if it is cut exactly $\frac{7}{8}$ inch wide. If one does not wish to use the binder attachment, crease the bias a little to one side of the middle, slip the edge to be bound into the fold so that the wider side of the bias comes on the wrong side of the garment. Then,

when it is stitched, the lower edge will be sure to be caught. Baste and stitch by machine from the right side.

Attaching a Double Bias Binding (French Bias)

A double bias is used when the material is very soft and apt to stretch and fray badly, as in light-weight satin or crepe; or when the fabric is transparent, as in organdie, voile, or georgette. To attach a double bias binding, fold the strip (which has been cut four times the finished width plus two seam allowances) lengthwise through the center with wrong sides together, and baste with long stitches to keep it from slipping. Place it on the right side of the article to be bound, with the raw edges of the binding even with the edge to be bound. Baste, stitch, remove bastings, and turn the binding to the wrong side of the article. Bring the folded edge just to the line of stitching, baste, and sew in place with vertical or slip-stitch hemming.

STRAIGHT BINDING

A straight binding is used when one wishes to use a straight piece of material or commercial binding ribbon. Crease the binding strip slightly to one side of the center and attach by slipping the edge to be bound into the fold with the wider side of the binding on the bottom, that is, on the wrong side of the garment; then baste and stitch from the right side. When narrow silk binding ribbon is used to finish seams, it is often held in place with running stitches and an occasional backstitch, instead of machine stitching. In this case no preliminary basting is needed. Care must be taken, however, not to "full" either the binding or the seam. To prevent this, lay the

garment on a flat surface, slip the edge of the seam into the folded binding and pin at intervals, making sure that the binding and the edge of the seam are held with equal tension.

5. BLOCKING SIMPLE GARMENTS

It is often unnecessary to buy commercial patterns for kimono garments and slips, since they are so simple in design. The pieces of the garment may be blocked according to individual measurements, either on paper (to save a pattern for future use) or directly on the wrong side of the material.

BLOCKING KIMONO GARMENTS

Measurements Needed

Bust measure (see *Measurements*, p. 120).

Garment length (see *Measurements — Shoulder to floor*, p. 120).

Shoulder to bust (see *Measurements*, p. 120).

Sleeve length is taken from the center bone at the back of the neck over the shoulder, down the desired length on the arm.

Sleeve width is measured around the largest part of the arm, and 2 to 4 inches is added. In short-sleeved dresses, the shorter the sleeve, the narrower it should be at the bottom, so as not to expose the armpit.

Width at bottom is determined by the type of garment, the material used, and the current fashions.

Material Required

Take twice the garment length including the hem, adding 3 to 4 inches extra for straightening the material and for shrinkage.

Kimono garment without a shoulder seam (Fig. 9). Fold the material lengthwise, then crosswise, with the front length 1 or 2 inches longer than the back. Measure *bd*

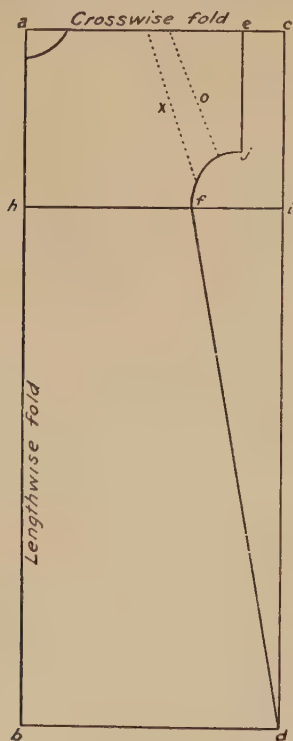


FIG. 9. Kimono garment without a shoulder seam

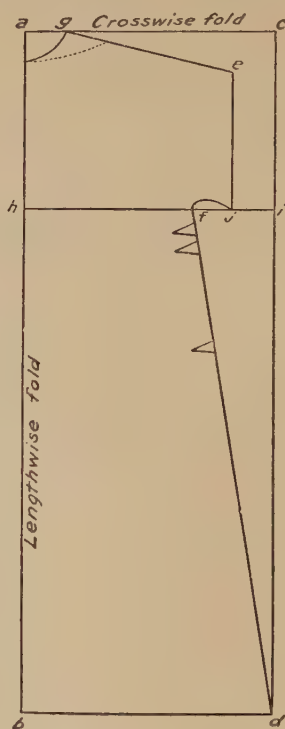


FIG. 10. Kimono garment with a shoulder seam

along the cut end of material equal to $\frac{1}{4}$ the width at the bottom. Measure *ae* along the crosswise fold equal to the sleeve length.

NOTE. Dotted lines, *x* and *o*, on Fig. 9, indicate where to cut for shorter sleeve lengths.

Measure down from point *e* a distance *ej*, equal to $\frac{1}{2}$ the sleeve width. Measure down from points *a* and *c* the distance *ah* and *ci*, equal to the shoulder-to-bust length. Connect *h* and *i*. From *h* measure over a distance *hf*, equal to $\frac{1}{4}$ the bust measure plus $1\frac{1}{2}$ to 2 inches. Now connect points *e*, *j*, *f*, and *d*, curving the line from *j* to *f*.

The neck line of the garment in the back is usually higher than in the front. Slash along *ae* and *ab* according to the shape of the neck desired.

NOTE. A kimono garment will fit better if one or more of the following adjustments are made (Fig. 10):

1. Front is cut about 1 inch wider than back of garment.
2. Seams are made on the shoulders.
3. Two or three darts are made in the front side of the underarm seams at the bust line.
4. A dart is made at the belt line on each side at the underarm seam.
5. A broader neck line is cut.

Kimono garment with a shoulder seam (Fig. 10). This method is preferable when blocking a dress. Proceed as for blocking a kimono garment without a shoulder seam, but with the following changes: measure over on *ac* a distance *ag*, equal to 2 inches; locate *e* at a point about 2 or 3 inches down from the crosswise fold and so that *ega* equals the sleeve length; make the underarm seam of the sleeve approximately parallel with the shoulder seam.

BLOCKING A NIGHTGOWN FROM $1\frac{1}{2}$ WIDTHS OF 40-INCH MATERIAL (FIG. 11)

Two gowns can be cut from three lengths of material by this method, provided they are sleeveless. In this case the lengthwise seams come farther back than do normal underarm seams.

Front. Measure off a length of 40-inch material equal to the front-length measurement of the garment. Fold lengthwise through the center. Measure down from *a*

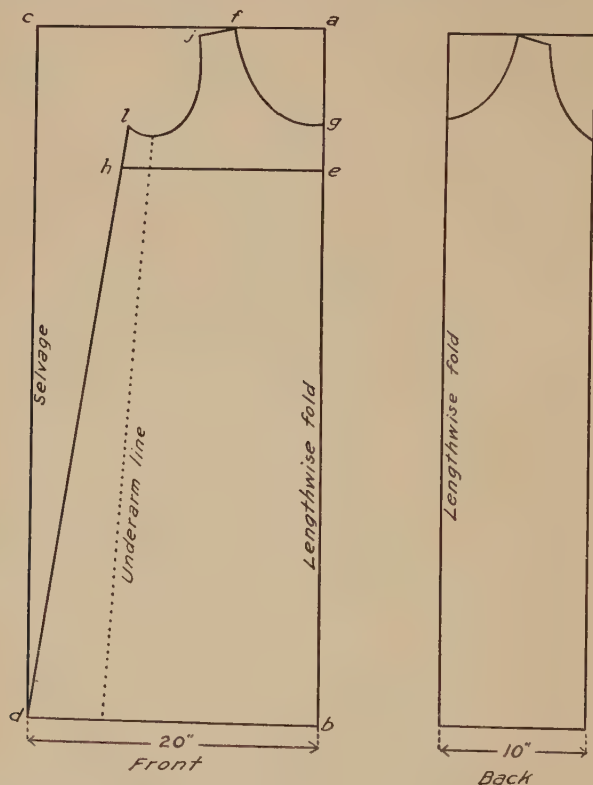


FIG. 11. Sleeveless gown cut from $1\frac{1}{2}$ widths of material

the distance *ae*, equal to the shoulder-to-bust length. Measure *eh*, a distance of 14 to 16 inches. Draw *dh* and extend it 3 to 4 inches to *l*. From *a* measure over a distance *af*, equal to 3 to 5 inches. From *a* measure down a

distance ag , equal to 5 to 8 inches. Connect f and g with a curved line. From f draw a slanting shoulder line ff , 3 to 4 inches long. Connect points j and l with a curved line.

Back. Measure off a second length of material and cut in the center lengthwise. Make a lengthwise fold through the center of this 20-inch width. Using the front as a pattern, lay it on top of the back with the center-front fold extending $\frac{1}{4}$ to 1 inch beyond the center-back fold. Cut the neck line, shoulder, and back of the armseye.

BLOCKING A COSTUME SLIP

Measurements Needed

Bust measure (see *Measurements*, p. 120).

Garment length (see *Measurements — Arm pit to floor*, p. 120).

Hip measure (see *Measurements*, p. 120).

Width at the bottom will be determined by personal preference and current fashions.

Gored Slip (Fig. 12)

Front. Fold the cloth lengthwise, at a distance from the selvage equal to $\frac{1}{4}$ the desired width for the bottom of the slip.

NOTE. Sometimes it is more economical to cut the slip crosswise of the material. If so, fold the cloth crosswise instead of lengthwise.

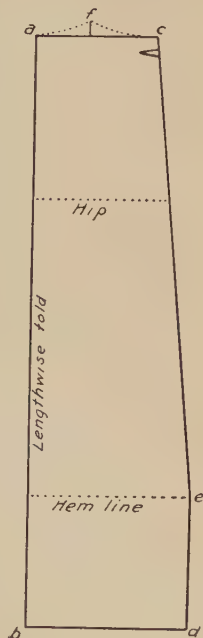


FIG. 12. Costume slip with gored underarm seam

Measure down on the fold a distance ab , equal to the garment length plus the hem allowance. Draw a line from b to d . Measure ac , equal to $\frac{1}{4}$ of the bust measure plus from $\frac{3}{4}$ inch to 1 inch. Locate e at a point the depth of the hem above d and draw line dec (Fig. 12). Sometimes e is located where the top of the hem will come, especially when the garment has a very deep hem. Check the hip measure and mark the location for a dart at the bust line.

To make a modified round neck line, measure over from the center fold about 4 to 5 inches. Measure up 2 inches to f . Connect with curved lines af and fc . The shoulder strap is joined to point f .

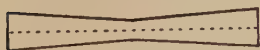


FIG. 13. Shaped shoulder strap

Back. Make the back like the front except that ac should be $\frac{1}{4}$ inch narrower, and ab as much shorter as the allowance that was made for the dart at the bust line.

Straps. Straps may be cut either straight or shaped. For straight straps cut lengthwise strips of material the desired length and twice the width of one strap, plus seam allowances. Shaped straps (Fig. 13) are cut to resemble a modified neck line. They are less apt to slip off the shoulder than are straight ones.

Slip with Gathers or Plaits at the Hip Line (Fig. 14)

Front. Fold the material lengthwise as for a gored slip. Measure ab , equal to the front length plus the hem allowance, and ac , equal to $\frac{1}{4}$ of the bust measure plus from $\frac{3}{4}$ inch to 1 inch. Let ai equal approximately the distance from the armpit to the hip. Draw ig parallel to ac and equal to $\frac{1}{4}$ of the hip measure plus $\frac{1}{2}$ inch. Ex-

tend *ig* 2 to 3 inches to point *h*. Draw lines connecting *c*, *g*, *h*, and *d*. Lay a dart at the bust line.

Back. Block the same as the front except that *ac* should be $\frac{1}{4}$ inch narrower, and *ab* and *cg* as much shorter as the dart allowance at the bust.

6. COLLARS

Collars may be classified in many ways, such as double and single, rolling and flat, attached and detachable. The classification of convertible and non-convertible, however, seems to be the most satisfactory one, since the methods of making and attaching are entirely different for these two types. Convertible collars are those which may be worn fastened close up around the neck or open in a V-shape in front, whereas nonconvertible collars can be worn only in one position.

Methods of altering and blocking collar patterns are described because it is often necessary to alter the design of patterns; it is also often necessary to make changes in the collar pattern because of the alterations made in fitting the garment.

Collars range from those that lie perfectly flat to those that roll decidedly, or even stand straight up around the neck line. To model or block collars successfully, two principles must be understood:

1. The more nearly the neck line of the collar corre-

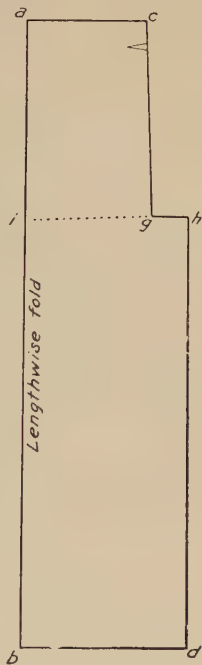


FIG. 14. Costume slip with gathers or plaits at the hip line

sponds to the neck line of the garment, the flatter the collar will lie; or, in other words, the straighter the neck line of the collar, the greater will be the roll. In fact, sometimes in a convertible collar the neck line has even a slightly convex curve.

2. No collar will fit well if the neck line is *exactly* like the neck line of the garment; it must roll enough to cover the seam by which it is joined to the garment.

Blocking Collar Patterns

To establish the neck line of a collar, pin the waist pattern together at the shoulder seam and lay it flat on a piece



FIG. 15. Method of blocking a flat collar

of paper with the center back on the straight of the paper; or, if changes have been made in the fitting, use the garment instead of the pattern to determine the neck line of the collar. If the garment is used, fold the waist on the center-front and center-back lines, matching the shoulder seams, and pin it to a piece of paper.

To block a flat collar.

Trace or mark the neck line of the garment on the paper and remove the pattern or garment. Cut on the marked line, making the neck line of the collar pattern like the neck line of the garment except that $\frac{1}{2}$ inch is added at the center back of the collar — continuing the neck-line curve — and at the center front $\frac{3}{4}$ inch or more is taken

off, depending upon the length of the collar. Then when the collar is attached, the inside edge will be stretched to fit the neck line of the dress (Fig. 15). Shape the outside edge of the collar as desired.



FIG. 16. Method of blocking rolling collars

To block a rolling collar. Straighten the traced neck line as needed for the type of collar desired (Fig. 16). A collar that rolls decidedly is usually a convertible type.

CONVERTIBLE COLLARS

Convertible collars may roll a great deal or slightly. They may be cut straight at the neck line or slightly curved, depending upon the roll desired (Fig. 17), and they may be worn with or without a vestee. When they are made double, the portion of the front of the garment that turns back with the collar is usually finished with a facing; occasionally such a collar is used when the opening of the garment is finished with a binding. In such a case the collar may be either single or double.

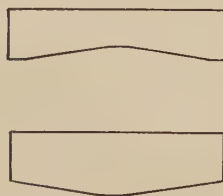


FIG. 17. Convertible collars showing different neck-line curves

Making Convertible Collars

Several methods are used for attaching these collars. If Method *A* (see Fig. 18) is to be used, the collar is made as it is attached; in methods *B* and *C* it is made before it is attached. In the latter

cases the lining and the upper side of the collar are stitched together as in any double collar; or if the collar is made of one piece of material, this is folded lengthwise through the center and stitched across the ends (Fig. 21, *B*). In Method *D* a single collar is used, and the edges are finished after the collar is attached.

Attaching Convertible Collars

Method A. This method is best to use if the ends of the collar or lapel are notched or shaped; also, it insures

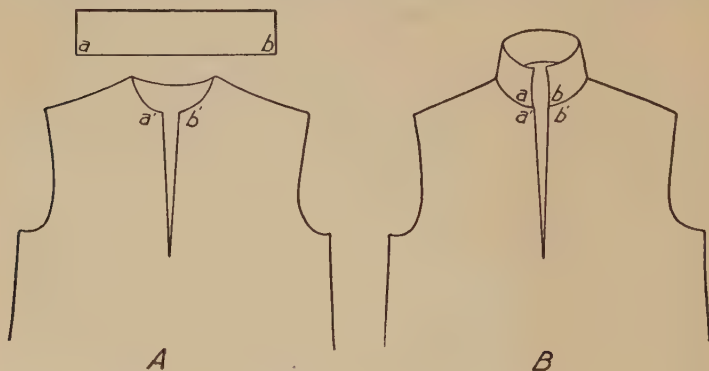


FIG. 18. Attaching convertible collar (Method A)

A, collar and garment ready for joining; *B*, collar stitched to neck line of garment

a more perfect joining than one is apt to get with other methods. Cut the front facing of the dress the desired size and shape. It is usually advisable to cut this facing with the center front on a lengthwise fold if the front opening does not extend to the bottom of the garment. Finish the sides and bottom of the facing by overcasting, hemming, or turning the edge under and stitching it.

The collar should be cut double or in two pieces (the upper and under sides of the collar) as long as the neck line of the garment, and as wide as the finished collar plus two seam allowances.

Join the under side of the collar to the neck line of the garment with the right sides together and with neck lines matching. Have the ends of the collar even with the front opening of the garment. Baste and stitch the collar to the garment (Fig. 18). Press the seams open from the center front to each shoulder seam. Join the facing to the upper side of the collar with right sides together and with the ends of the collar at the edges of the front opening, and with the neck lines of the collar and the facing matching. Baste and stitch to within about $\frac{1}{2}$ inch of the ends of the facing at the shoulders. Press the seam open.

Apply the right side of the facing to the right side of the garment with the two sections of the collar coinciding (Fig. 19). Be sure that the seams exactly meet where the collar is attached to the neck line of the garment and the neck line of the facing; also that the front openings in the facing and the garment are the same length. Baste together the raw edges; that is, the top and ends of the collar and the front opening. Stitch in a continuous

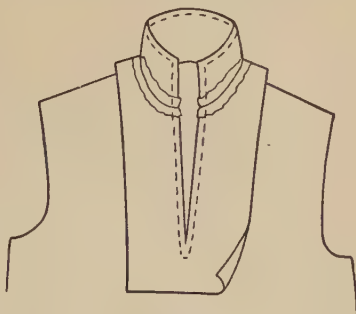


FIG. 19. Attaching convertible collar (Method A)

This shows collar joined to both garment and facing, and seam stitched around center-front slash

stitching across one end of the collar, down one side of the opening, up the other, and across the other end and

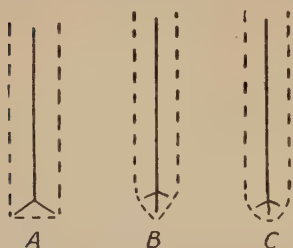


FIG. 20. Ways of stitching around the end of a slash; also ways of clipping to permit neat turning

A, square; B, pointed; C, round

top of the collar. For methods of stitching at the bottom of the opening, see Fig. 20.

Turn the collar right side out, thus bringing the front facing to the under side of the garment. Usually the edge of the collar is turned under at the back of the neck line and hemmed to the first stitching. If the material is very heavy, the raw edge is not turned

under, but is covered by a facing or a binding; or, as in the case of coats, by the lining.

NOTE. The notched collar is made according to the above directions, except that the collar is shorter than the neck line. Hence the ends of the collar are a given distance from the front opening of the garment and the facing. Also, the collar is sometimes cut longer than the neck line of the garment, to form an extension at each end.

Method B. In this method the front facing is cut the desired size and shape, and the sides and bottom are finished (unless the facing is to be stitched to the garment with the stitching showing on the right side, as in middies). Join the facing to the front of the garment, stitching around the marking for the center-front opening (Fig. 21, A). Cut the front opening down to within a short distance of the stitching, clip if necessary, and turn the facing to the wrong side of the garment.

Stitch the ends of the collar together (Fig. 21, B).

Place the under side of the collar to the right side of the garment, with the seams in the ends of the collar *exactly* meeting the seams at the center-front opening of the garment; then pin

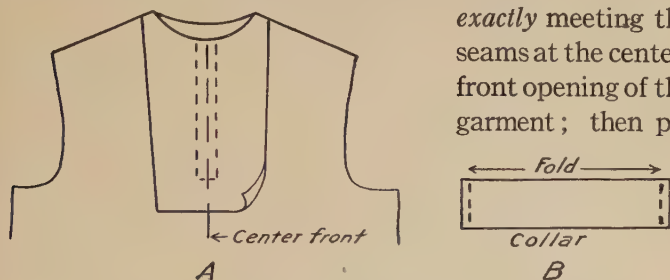


FIG. 21. Attaching convertible collar (Method B)

A, front facing stitched in place; *B*, collar folded and stitched across the ends

seams together. Place the upper side of the collar and the right side of the facing together at the neck line (both opened out). Baste the seam and stitch it. This will make one continuous seam from the shoulder seam of the facing around the entire neck line of the garment to the shoulder seam of the facing on the opposite side (Fig. 22).

Turn the raw edge of the collar under across the back of the neck line. Pin, baste, and hem to the

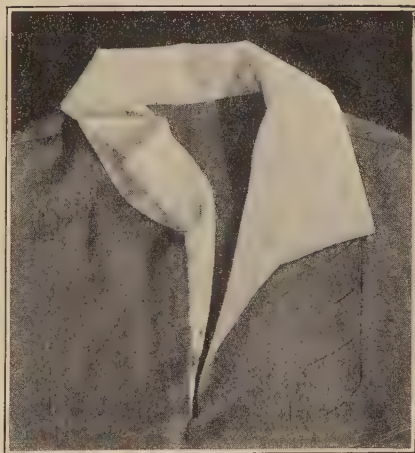


FIG. 22. Attaching convertible collar (Method B)

This shows how collar is joined to garment and front facing with a continuous seam

first stitching. If making a middy collar, stitch from the point where the end of the collar and the center front of the garment join, around the neck line to the opposite side.

Method C. Attach the front facing to the garment as in Method *B*. Make the collar and attach on the right side (Fig. 23). This method is sometimes used on middy

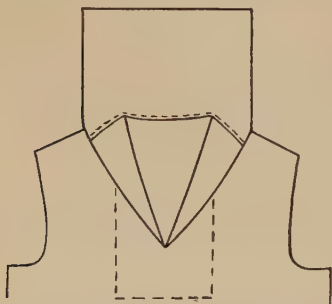


FIG. 23. Attaching middy collar (Method C)

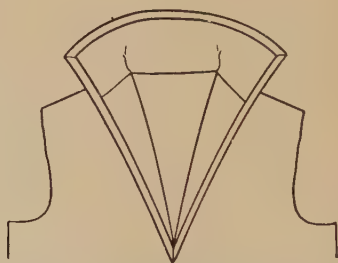


FIG. 24. Attaching single convertible collar (Method D)

collars. If it is not desirable to have the stitching show, attach the upper side of the collar first and hem the under side down by hand.

Method D. If a single collar is used, it may be attached to the garment with a plain seam or a French seam. Any desired edge finish may then be applied around the front opening and the collar (Fig. 24).

DETACHABLE COLLARS

If a detachable collar is desired, as a washable collar on a silk or wool garment, or a light-colored collar on a dark dress, finish the neck line of the garment with a bias facing or binding — preferably the latter, if the garment is sometimes to be worn without a collar. The collar

should be made as a double nonconvertible collar, and the neck line finished with a binding.

When a double bias collar is used and it is to be laundered, it may be desirable to bind the edges separately rather than to stitch them together in one binding. This makes it possible to iron the collar with the threads of the material, so that it will not be stretched out of shape. The collar may be attached to the garment by basting or with snaps. If several collars are to be worn with one dress, snaps will be saved if they are sewed on the collars so that the ball and socket parts of the snaps alternate. Snaps are then sewed on the neck of the garment so that they match those on the collars.

NONCONVERTIBLE COLLARS

Under this heading are classed all collars that can be worn only in one position.

Checking Collar Patterns

Measure the neck line of the collar and the neck line of the garment, and compare measurements. The neck line of the collar should be about $\frac{1}{4}$ inch shorter than that of the garment. Before trying on the collar pattern, clip the paper a seam's depth, or cut a pattern from cheap muslin. The latter is more satisfactory, since, when pinned to the garment, it gives more nearly the effect of the finished collar than does the paper pattern. With a few pins, placed parallel to the neck line, pin the collar pattern to the garment. Put on the garment and check the collar for size and fit. If changes need to be made, see *Blocking Collar Patterns*, pp. 18-19.

Making Collars

The outside edge of the collar should always be finished before the collar is attached to the garment.

Single collars may have the outer edges finished by binding, picoting, facing to the right or to the wrong side, with plain hems of varying widths, with rolled hems, or with lace; the lace may be whipped on a rolled edge, or sewed on a raw edge which is afterward rolled or closely overcast. Various decorative stitches (such as blanket stitch) may be used to hold the hem in place.

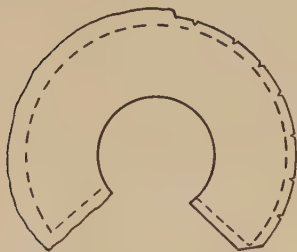


FIG. 25. Method of clipping curved edge of double collar and trimming off the corner

Double collars may have the outer edges finished with a plain seam or any form of edge finish. If a plain seam is used, place the right sides together, pin, baste, and stitch. Trim the seam. If the collar is curved, clip the edge at intervals almost to the stitching; if the collar is square or pointed, trim off the corners (Fig. 25). Turn the collar right side out, crease and press on the stitching line. If braid or lines of decorative stitches are to be used, these are usually applied to the upper part of the collar before the two parts are stitched together. Sometimes the braid is attached to middy collars after the outer edge of the collar is finished.

When a wool collar is lined with silk, it may be desirable to use the following method: Turn under the edge of the wool collar on the seam line, baste and press; pin and baste the silk lining in place and slip stitch the

two together. By doing this, it is possible to press the wool without marring the silk.

Attaching Nonconvertible Collars

Place the under side of the collar next to the right side of the garment, matching the center back of the collar with the center back of the neck line of the garment, and with the ends of the collar in place. Pin together, with the pins parallel to the neck line, stretching the collar slightly from shoulder seam to center front. Try the garment on, make any needed adjustment, and baste the collar to the garment.

The following methods are used to finish the joining of the collar to the garment.

With a bias facing. Use a bias strip of some suitable material, from $\frac{3}{4}$ to 1 inch wide. Place the right side

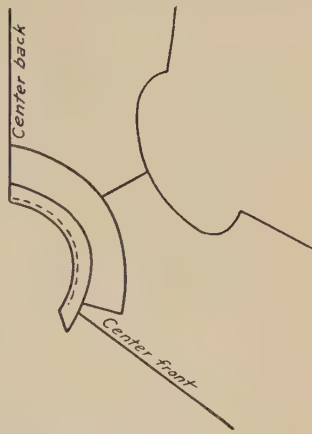


FIG. 26. Attaching nonconvertible collar to neck line with a bias facing

of the facing next to the upper side of the collar, keeping edges even; baste through the facing and the garment, and stitch. If there is no placket opening, it is well to start basting the facing strip at the shoulder seam; if there is a placket opening, let the facing extend about $\frac{1}{2}$ inch beyond the edge when starting to sew (Fig. 26). Clip the seam at the neck line where there is considerable curve. Bring the facing to the under side of the garment, and stretch the raw edge. If there is no placket

opening, join the two ends of the facing before turning under the raw edge. Then, turning the raw edge under, baste and hem the facing to the garment. The hemming should usually be done by hand; otherwise it is apt to draw.

With a flat fell seam. The flat fell seam may be used when the collar is on the straight of the material and is made of a single thickness, as in the tuxedo type. Join the collar to the garment with the under side of the collar next to the right side of the garment, and stitch with the edge of the collar extending $\frac{1}{4}$ inch or more beyond the edge of the garment. Turn in the edge of the collar and hem by hand or stitch flat.

With a plain seam. In this case the collar should be basted to the garment, as when a bias facing is to be used, *except* that the right side of the collar should be placed next to the wrong side of the garment. This brings the seam between the collar and the garment. The seam is usually finished by picoting. This method is particularly adapted to flat, single collars made of georgette or other light-weight, transparent fabrics.

As a binding. This method is used in finishing double collars of sheer or soft material, but it is generally less satisfactory than using a bias facing. Attach either the upper or the under side of the collar to the neck line of the garment in the usual way. Turn in the other side of the collar the width of the seam; pin, baste, and hem to the first stitching.

7. COMMERCIAL TRIMMINGS AND BRAIDS

Various types of commercial trimmings and braids are available, many of which afford an inexpensive and

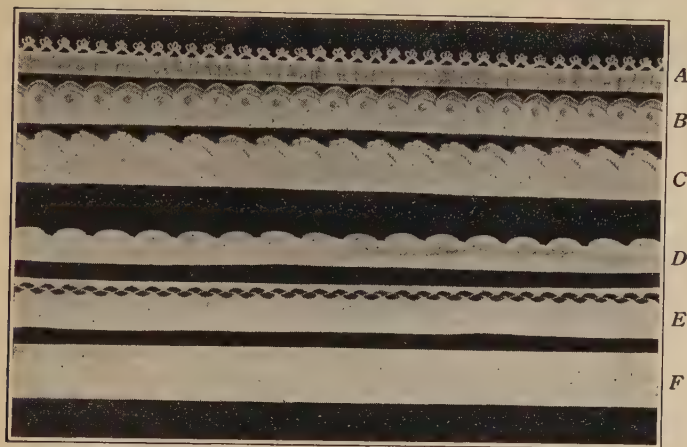


FIG. 27. Commercial trimmings

A, imitation tatting; *B* and *C*, stickerei; *D*, double bias tape with a shell edge; *E*, bias tape with imitation couching; *F*, plain bias tape

attractive way of finishing garments. The common types are bias binding, rickrack, stickerei (Fig. 27), and military and soutache braids.

COMMERCIAL BIAS

Commercial bias may be obtained in various materials, widths, and colors, and is used as a trimming as well as an edge finish. There are many varieties of commercial bias, including those trimmed with embroidery, fagoting, or shell edge. These trimmings may be applied as bindings, facings, or to form folds or bias bands on the surface of the material.

Used as bindings or facings. Dresses, aprons, underwear, and children's clothes are frequently trimmed by binding or facing with commercial bias in contrasting or harmonizing color. This is applied to such edges as the neck, sleeves, belt, and pockets, as well as to certain seams. (See *Bindings and Facings*, pp. 8 and 62.) If seams are to be bound, the seams may be stitched as



FIG. 28. Bias tape folded lengthwise and fagoted together to form a design

the binding is applied. Commercial bias is also attached with various decorative stitches, as blanket stitch, chain stitch, running stitch, or French knots (see *Decorative Stitches*, p. 36).

Used as bands and folds. Several rows of bias folds may be used to trim collars, cuffs,

and pockets, and as trimming bands on other parts of garments. Variations in design may be obtained by using more than one color, or different widths of bias, or by spacing in different ways. Bias folds may be fagoted to the finished edge of the material, or several folds may be fagoted together to form a definite pattern (Fig. 28). (See *Decorative Stitches*, p. 46.) Commercial bias may be applied as a fold, either by using the machine attachment or by basting and stitching in place along the open edge of the fold after it has been creased through the center lengthwise. Commercial bias may also be stitched flat to form a single band or group of bands.

RICKRACK

Rickrack of various colors and widths is used to trim dresses, aprons, underwear, and children's clothes. It is generally stitched twice, so that it will launder well.

Applied to the wrong side with two rows of stitching showing (Fig. 29). Turn the edge of the material under once, or twice, as desired. Baste the rickrack to the under side so that half of it extends beyond the turned edge and the other half covers the hem. This



FIG. 29. Rickrack with two rows of stitching showing

gives the effect of scallops on the right side. Stitch from the right side with two rows of stitching, one close to the turned edge of the material, the other just far enough in to catch the inner edge of the rickrack. To join the ends, match the scallops and make a hemmed fell seam.

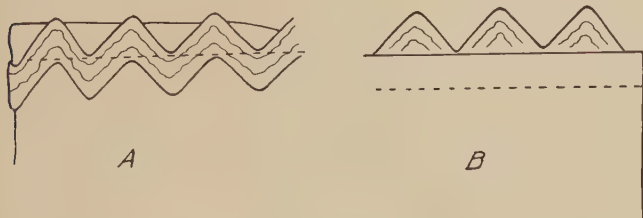


FIG. 30. Method of applying rickrack so that only one row of stitching shows

Applied to the wrong side with only one row of stitching showing on the right side (Fig. 30, A and B). Baste the rickrack to the right side of the material so that the scallops extend slightly beyond the edge of the material

(Fig. 30, *A*). Stitch through the center of the rickrack and turn the edge to the wrong side on the line of stitching so that the rickrack covers the raw edge. Stitch along the inner edge of the rickrack (Fig. 30, *B*).

NOTE. Very narrow rickrack is unsatisfactory for either of the above finishes, since it is too narrow to cover the turned edge.

Applied to the right side. After a narrow hem has been turned and basted, baste the rickrack on the right side of the garment so that half of it extends beyond the edge. Stitch by machine, or fasten each scallop of the rickrack to the material with some decorative stitch, such as the seed stitch or French knots. The hem may be stitched before the rickrack is applied, or it may be stitched in place at the same time as the rickrack. One or more rows of rickrack may be applied on the surface of the garment. Rickrack is sometimes applied with alternating scallops showing on the right side. It may also be set under the edge of hems, facings, or bindings.

MILITARY BRAID

Military braid is used to trim garments which are semi-tailored. It can be obtained in various colors and widths. This braid is usually made of rayon and frays badly; so allowance for waste should be made when purchasing.

Used as a binding. Crease and press the braid lengthwise a little to one side of the center (about $\frac{1}{16}$ inch) so that the under side projects. Apply as a binding, stitching from the right side so that the one row of stitching fastens both edges of the braid to the material. This may be done by hand, by machine, or by using the

machine attachment. Great care must be taken in applying this braid, because it stretches easily and is apt to ream, that is, pull on the bias. When sewing this braid around a corner, it must be fulled by pulling up the edge thread or by running a fine gathering thread close to the edge.

Stitched flat. Baste and stitch one edge of the braid to the material, leaving the other edge free. Military braid may be applied so that it just covers the finished edge of the material, or it may be set back from the edge. Several parallel rows are often applied, using the same or different widths. In the latter case the widest braid is usually applied to the outer or lower edge. Military braid is rarely stitched on both edges, since it is apt to pucker.

SOUTACHE BRAID

Soutache braid is of two kinds — the filled, which shows the filling when it becomes worn, and the unfilled, which is the same throughout. This braid is used to trim middies, dresses, coats, and children's suits. In tailored garments, soutache braid is often applied in parallel rows, which may or may not be grouped. It is also used to form designs on garments.

Applied flat. It is generally stitched to the material, with the braider attachment, but it may be stitched through the center without an attachment. Care must be taken to fasten the ends of the braid securely. These may be turned under and closely overhanded, or in the case of braided designs the end is sometimes drawn through to the wrong side of the material and overhanded to the cloth. A single row of soutache is sometimes

stitched into a seam or on an edge of the garment so that half of it shows on the right side, giving the effect of a corded edge.

Applied on edge. When the braid is to be applied on edge instead of flat, bring the needle up through the material, just catching the lower edge of the braid, and insert it again close to the place where the thread came out, taking a stitch about $\frac{1}{4}$ inch long on the under side.

STICKEREI

Stickerei is a narrow braid with embroidered scallops on one edge and a selvage on the other. It is used as an edge finish on house dresses, aprons, underwear, and children's clothes.

One row of stitching on the right side. Baste the braid to the raw edge of the material, with the right sides together and with the scallops away from the edge. Stitch so that the line of stitching comes just to the inner edge of the scallops. Turn at the stitching line so that the scallops of the braid extend beyond the material on the right side and the braid incloses the raw edge of the material on the wrong side. Stitch or hem the selvage edge of the braid flat to the garment.

Two rows of stitching on the right side. Turn under the raw edge of the material, baste and stitch the folded edge to the right side of the stickerei at the lower edge of the scallops, and make a second row of stitching on the selvage edge of the braid.

Match the scallops and join the ends of the stickerei with a hemmed fell seam.

8. DARTS

Darts are used to take in fullness, or to give decorative lines to simple garments. They usually come at such places as under the arm, or at the hip or shoulder. They are made on the wrong side of the garment, starting with a fold and tapering to nothing. Darts vary in length and in depth, and may be taken horizontally, vertically, or diagonally.

Placing of darts. Many commercial patterns indicate the size and location of darts, but in fitting garments these may need to be changed, or additional darts may be desirable.

Making darts. Baste the dart in the desired place, and stitch (after fitting the garment), for about $\frac{1}{2}$ inch beyond the end of the dart, about the distance of one thread from the folded edge (Fig. 31). This allows the dart to taper so gradually that no pucker is visible on the right side. Fasten the stitching by pulling the threads to the wrong side and tying the ends with a square knot (see *Square Knot*, p. 214). Darts may also be stitched again on the right side, giving the appearance of lapped seams.

Finishing darts on the wrong side. Small darts may be pressed flat to either side. They are held in position by the stitching of the seams in which they are inserted. Wide darts may be trimmed to a seam's width and then



FIG. 31. Dart stitched

finished as any plain seam. Darts may also be cut along the fold line and opened, pressing back each side. The edges may be finished with any desirable seam finish (Fig. 32). Darts are usually trimmed and opened only in thick materials.



FIG. 32. A dart stitched, trimmed, pressed open, and overcast

9. DECORATIVE STITCHES

A knowledge of how to make a few decorative stitches is well worth acquiring. Most of these stitches are very simple and may be quickly made. One needs to use good judgment, however, in selecting a suitable design and floss or yarn of proper texture and color, and also must possess a reasonable degree of skill if the decoration is to be effective. Care should also be taken not to overdecorate any garment or household article.

ARROWHEADS

Arrowheads are used for decoration, and for staying such places as the ends of pocket openings and the ends of plaits. Mercerized or silk thread is generally used, depending upon the material of the garment.

Mark the shape and position of the arrowhead with chalk, thread, or pencil, depending upon the color and kind of material used. Starting at the center of the arrowhead, make a few running stitches (to fasten the

thread), bringing the needle out at point 1 (Fig. 33, A). Insert the needle at the right of 2 and take a very small

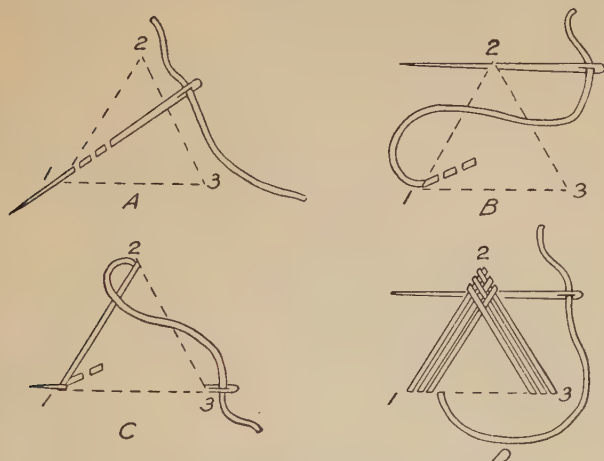


FIG. 33. Arrowhead, showing steps in construction

A, outline marked and thread fastened; B, first stitch; C, second stitch; D, partly worked

stitch at the top of the arrowhead (Fig. 33, B). Insert the needle at 3, bringing it out to the right of and close to the first stitch taken at 1 (Fig. 33, C).

Continue in this way until the arrowhead is completed, taking each succeeding stitch at the top of the arrowhead just outside and a little below the previous stitch, and taking the stitches on line 1 to 3 just inside of each preceding stitch (Fig. 33, D). When the arrowhead is completed it

appears as in Fig. 34.



FIG. 34. Completed arrowhead

NOTE. Many variations of the arrowhead may be worked out, such as placing four of them together to form a block. (See also *Crow's Foot*, p. 46.)

CHAIN STITCH

Chain stitching is a series of interlocking loops resembling the links of a chain. It is used for outlining designs and for simple borders.

Work toward you or from right to left. Fasten the thread by taking a few running stitches, which may be covered by the first chain stitches. Bring the needle through to the right side of the cloth and hold the thread with the left thumb. Insert the needle where the thread was brought out and take a stitch, drawing the needle out over the thread held down by the thumb to form a loop (Fig. 35). Continue in this manner, always inserting the needle inside the last loop. Pass the needle to the wrong side, outside the last loop, to hold the loop in place, and fasten the thread securely.

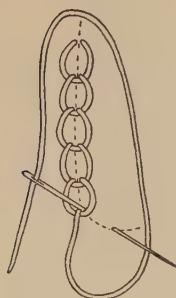


FIG. 35. Chain stitch

The chain stitch is a basic stitch which has many variations. These include the blanket stitch, lazy daisy, ladder, magic chain, and zigzag chain.

Blanket Stitch

The blanket stitch is used for decoration along an edge, to hold appliquéd designs in place, or to finish the raw edges of material on garments and other articles when a hem would be too heavy.

Work from left to right with the edge to be finished held toward you. To fasten the thread, place the needle in the edge of the material, taking a few running stitches along the edge. Draw the needle through, leaving a very

short end of thread on the wrong side. Holding the thread under the thumb, place the point of the needle in the material the desired distance from the edge, bring

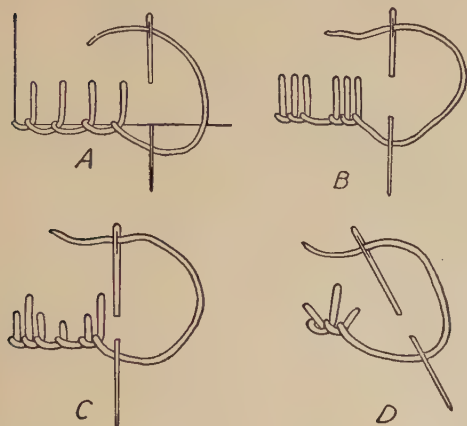


FIG. 36. Blanket stitch

A, plain; *B*, *C*, and *D*, variations

it out from the under edge of the material and over the thread which is held under the thumb (Fig. 36, *A*). Continue in this manner, inserting the needle at the right of the stitch just made. Fasten the thread by bringing it to the wrong side and taking a few running stitches.

Interesting arrangements of blanket stitches may be made, by varying the length, the grouping, the distance apart, and the angles at which they are made (Fig. 36, *B*, *C*, and *D*).

Lazy Daisy

The lazy daisy stitch is used to form flowers and leaves. In place of a series of loops, one following another (as in chain stitching), the loops are made separately and are so arranged that they form the leaves or petals of a flower.

Begin by bringing the needle through to the right side of the material at the inner end of the leaf (or petal).



FIG. 37. Lazy daisy stitch

Make a chain stitch the length of the leaf (Fig. 37). Fasten the loop in place by passing the needle down through the material, outside the end of the loop. Repeat for each leaf.

Ladder

This stitch is sometimes called the wide, or square, chain stitch. The loops are square instead of oval, and are made in a series so that they resemble a ladder (Fig. 38).

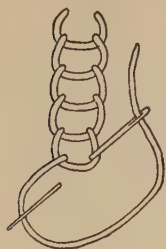


FIG. 38. Ladder stitch

Bring the needle through to the right side of the cloth, as for the plain chain, but instead of putting it back into the same hole, put it in on a line with that hole and to the right of it. Draw the needle out directly in line with, but below, the point at which it was drawn out in the preceding

stitch, thus forming a loose loop. Square this loop, when starting the next stitch, by inserting the needle inside the loop (Fig. 38).

Magic Chain

This is made like the chain stitch, but two or more threads of contrasting color are used instead of a single thread (Fig. 39).

Thread both threads through the same needle. To bring out the alternation of color, hold down with the thumb only one thread at a time. As the loop is formed by the one



FIG. 39. Magic chain stitch, showing use of two colors

thread, the other thread (the one not held down) is carried to the wrong side so that it does not show on the right side of the material. It is necessary to tighten the two threads separately.

NOTE. More than two threads may be used, but they are difficult to work with, and the stitching is apt to be heavy. Also, a more attractive design is made if, instead of having colors alternate, — one loop of each, — several loops are made of one color and then a lesser number of the other. This gives the appearance of blocks of color rather than specks.

Zigzag Chain

In this stitch, chain stitches are made in a zigzag line. It is especially effective when heavy floss or yarn is used. Slant the needle alternately to the left and to the right of the line of decoration (Fig. 40).

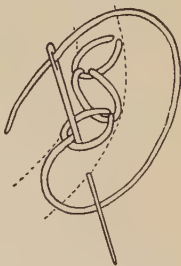


FIG. 40. Zigzag chain stitch

COUCHING

Couching is made by using a heavy thread, or group of threads, held in place by a finer thread. Silk floss (twisted or untwisted), yarn, chenille, ribbon, or gold and silver threads may be used, depending on the material and the design. Couching is used to outline designs, to form borders, and to cover seams.

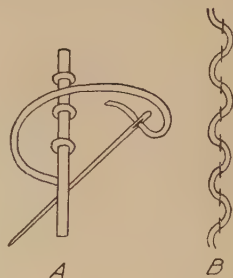
Plain Couching

Fasten the coarser thread on the wrong side of the fabric, after pushing the end through from the right side with scissors or a stiletto. Hold this coarse thread tight with

the left hand and fasten it in place with single stitches made with a finer thread at regular intervals (Fig. 41, *A*). These stitches must never be so far apart as to allow the cord to spring out of line; on a curve they must be quite close together.

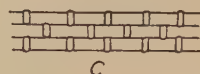
Puffy Couching

Make a row of plain stitches either on the sewing machine or by using running stitches. If the machine stitch is used, it should be lengthened. Weave a decorative thread in and out under the stitching to form the loops (Fig. 41, *B*).



Brick Couching

Proceed as for plain couching, except that several rows of the plain couching are used, and the stitches attaching the thread are placed so that they alternate with those in the preceding row. One row is made at a time (Fig. 41, *C*).



Interlacing Stitch

Make several parallel rows of darning stitches (Fig. 41, *D*), using a fine thread. Use a heavy thread (such as silk floss) and couch together rows *a* and *b* and rows *b* and *c* alternately, taking a stitch over *abc* between every alternation to bind together the adjoining rows (Fig. 41, *E*).

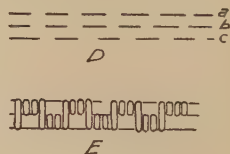


FIG. 41. Couching

A, plain couching; *B*, puffy couching, made by weaving a heavier thread in and out under a line of stitching; *C*, brick couching; *D* and *E*, interlacing stitch

Cable Stitching

This is a couching done on the sewing machine. It can, however, be done better on a sewing machine with a rotary bobbin than on a vibrator type. Wind the bobbin tightly (usually by hand) with heavy thread (silk floss, tinsel thread, etc.), but do not put the thread through the under tension, since it should pull freely from the bobbin. Thread the top thread as for ordinary machine stitching, using either silk or cotton. Loosen the upper tension and lengthen the stitch to about ten stitches to the inch. Stitch as for ordinary sewing, but remember that as the *couching is done by the bobbin thread*, the design that is to be followed should be marked on the wrong side, and the right side of the material should be next to the feed when stitching.

CREWEL, OR OUTLINE, STITCH

These stitches are generally used to outline designs or to hold a hem in place. Proceed away from you or from left to right. Fasten the thread by taking a few running stitches along the line of the design. Take consecutive stitches of even length, with the needle pointed toward you and slanted very slightly either to the left or to the right of the line. Make each stitch so that it goes back about half-

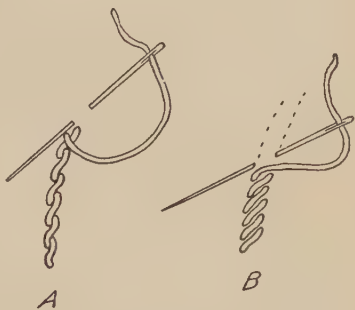


FIG. 42. Crewel, or outline, stitch
A, ordinary stitch; B, wider stitch

way on the preceding stitch. Be sure that the thread *always* falls to the same side of the needle (Fig. 42, *A*).

When a wider line is desired, the needle should be slanted farther to the right or left of the line (Fig. 42, *B*). The effect obtained when the thread falls to the right is different from the effect when it is thrown to the left. Some experimenting will show which effect is desired. When outlining on a curve, make shorter stitches than on a straight line.

The backstitch (see *Stitches*, p. 223) or the seed stitch is often used for the same purpose as the outline stitch.

CROSS STITCH

This is made by crossing one stitch over another to make the diagonals of a perfect square. It is used for decoration and for marking initials on undergarments, bed linens, and towels. It may be worked by following a stamped design, or according to the lines formed by the warp and woof threads of the material. If the material is very fine and the threads are hard to follow, or a diagonal design is desired, cross-stitch canvas may be basted upon the material and the stitches worked over and through both canvas and material; afterward the threads of the canvas should be drawn out.

The stitches must always be crossed in the same way and worked in the same direction, in order to make an even surface. This may be done in two ways. Method *A* is used when making a small design, and Method *B* when making long lines of cross stitching.

Method A. (Where each cross stitch is completed before the next is started.) Fasten the thread by leaving

a rather long end on the wrong side, which will later be held in place by the cross stitches. Bring the needle out at 1, insert at 2, bring out at 3, insert at 4 — thus completing the first cross. Bring the needle out at 5 (starting second cross), insert at 3, bring out at 6, insert at 1, bring out at 7 (starting the third cross), insert at 6, bring

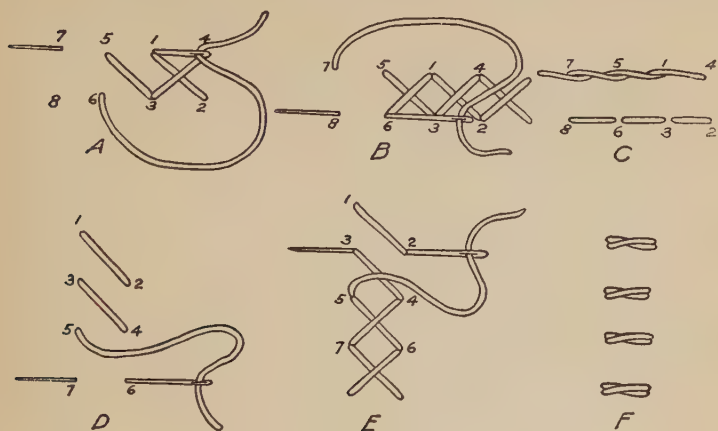


FIG. 43. Cross stitch

A and B, one-cross-at-a-time method — right side; C, one-cross-at-a-time method — wrong side; D and E, series of stitches — one half at a time — right side; F, series of stitches — one half at a time — wrong side

out at 8 (Fig. 43, A). Fig. 43, B, shows the appearance on the right side, and Fig. 43, C, that on the wrong side.

Method B. (Where half of each cross in the series is made, and then each cross is completed by working back in the opposite direction.) Bring the needle out at 1, insert at 2, bring out at 3, insert at 4, bring out at 5, insert at 6 (Fig. 43, D). To complete the crosses, bring the needle out at 7, insert at 4, bring out at 5, insert at 2 (Fig. 43, E). The appearance on the wrong side is shown in Fig. 43, F.

CROW'S FOOT

A crow's foot somewhat resembles an arrowhead. With the needle brought through the material at 1, take a very small, straight stitch across the crow's foot at 2 (Fig. 44, A). Turn the work around to the left until 3 is in the top position, and take a small stitch at 3

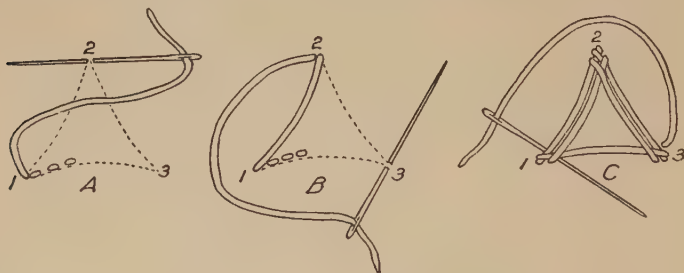


FIG. 44. Crow's foot

A, thread fastened and first stitch made; B, second stitch;
C, partially worked

(Fig. 44, B). Again turn the work until 1 is in the top position and take a small, straight stitch at 1 (Fig. 44, C). Continue taking stitches at each point in rotation until the crow's foot is finished.

DARNING

Darning is made by several rows of large running stitches. It is much used for filling spaces in designs. (See *Stitches*, p. 214.)

FAGOTING

The ordinary fagoting (either diagonal or straight) is used to join two *finished* edges, as in the seams of a garment, or to join folds, as for edge finishes. Seams may

thus be made more decorative, and similar or contrasting materials may be joined to form a trimming. Bermuda fagoting is a form of openwork which is easily made on sheer materials without drawing threads (Fig. 45).



FIG. 45. Bermuda fagoting

Bermuda Fagoting

Bermuda fagoting is used to outline initials, monograms, or other designs; to finish hems in organdie and other thin fabrics; and to insert lace. This fagoting requires a very coarse needle (No. 1 or 2, or a large darning needle) and fine, firmly twisted thread (No. 90 cotton or No. A silk). When finished, the right side of the work shows a series of squares. At the back of each square a cross has been formed by the slanting stitches.

Tie one end of the thread into the eye of the needle. Work toward you, taking stitches $\frac{1}{8}$ inch long to bind

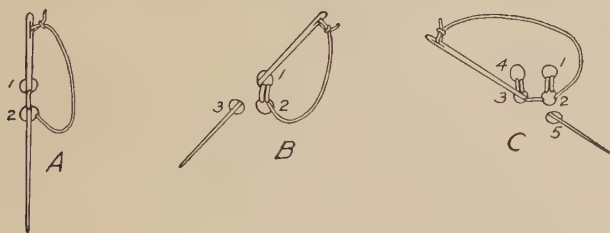


FIG. 46. A, B, and C, steps in making Bermuda fagoting

together points 1 and 2, drawing the stitches tight enough to make holes (Fig. 46, A). Insert the needle at 1 and bring out at 3 (Fig. 46, B); bind 3 and 4 with two stitches drawn tightly. Insert the needle at 4 and bring out at 2; bind 2 and 3 together. Insert the needle at 3 and bring

out at 5 (Fig. 46, C); bind 2 and 5 together. Continue in this manner to secure the effect shown in Fig: 45.

Diagonal Fagoting

Diagonal fagoting is done with a rather heavy, firmly twisted silk or cotton thread. Before the fagoting can be done, the material must be prepared in the following manner:

When trimming bands are to be fagoted together, the material is generally folded so that the raw edges are

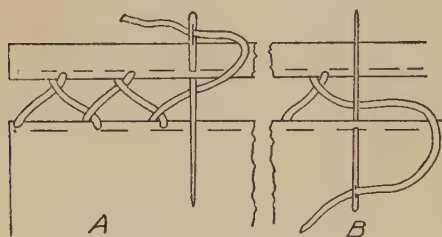


FIG. 47. Diagonal fagoting

A and B, showing two steps in the stitch

turned in to form a seam along one edge. When a seam is to be joined with fagoting, the raw edges on each side of the seam must first be finished, usually by turning a French hem, which

will be held in place by the fagoting. Baste the material to stiff paper (right side on top), with a space left between the two edges equal to the desired width of the fagoting.

Work from *left to right*. Bring the needle out on the lower edge; then, holding it perpendicularly, with the thread thrown to the right and under the needle, take a small stitch in the upper edge to the right of where the thread came out (Fig. 47, A). Take the next stitch in the lower edge, placing the needle perpendicularly, but pointing up instead of down (Fig. 47, B). Continue in this way, taking stitches alternately in the upper and the lower edge.

Straight Fagoting

Prepare the material as for diagonal fagoting. Proceed from *right to left*. Bring the needle up through the edge of the material toward the worker. Then insert it, from the right side, in the edge of the material which lies directly across the space (Fig. 48). Draw the thread taut and hold it with the left hand while twisting the needle around this thread, which forms the first

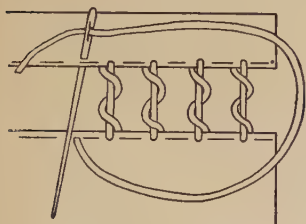


FIG. 48. Straight fagoting

part of the stitch. Then tighten this thread to make the twisted bar. Take a stitch from the base of this bar to the base of the second bar. Each bar is thus made up of two threads twisted about each other, which gives added strength and beauty.

FEATHERSTITCH

Featherstitching consists of slanting stitches taken alternately on the right and left sides of an imaginary line, so as to form a line of decoration (Fig. 49).

The stitch is made by working toward you. Bring the needle out at the top of the line at 1 and, holding the thread under the left thumb, take a stitch to the right, inserting the needle at 2 and bringing it out at 3 and over the thread. Draw up the loop until the thread lies flat on the surface of the cloth. Insert the needle at 4 and bring it out at 5. Continue taking stitches alternately to the right and to the left of the center.

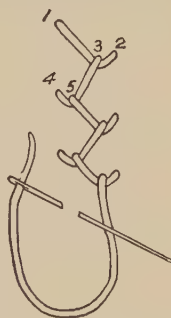


FIG. 49. Featherstitch

Double or treble featherstitching (briar stitch) is made by taking 2 or 3 parallel stitches on one side before crossing to the other side. Special care needs to be taken to keep the stitches of uniform size and slant.

NOTE. For beginners it may be helpful to mark alternating dots in two parallel lines, or to use checked material. Also, it is easier to get featherstitching straight if a colored basting marks the line of stitching.

FISHBONE STITCHES

Fishbone stitches give somewhat the same effect as featherstitches, and are easier to make. The most common ones are catstitch, herringbone stitch, and Oriental stitch.

Catstitch (Catch Stitch)

This stitch is used as an effective decoration and also to hold down the edge of a hem, or the raw edges of a seam, in flannel materials (Fig. 50).

Proceed from left to right (or away from you), following two imaginary parallel lines. Take a small stitch on one line, then take a stitch on the other line — at the proper distance for the desired slant — with the thread thrown to the right of the needle, and the needle held in a horizontal position, pointing toward the left. Pick up but a few threads of the material and do not draw the thread too tightly. On the first line and to the right at a similar distance, make another stitch. Continue in this manner, making the stitches of uniform length and equally spaced.

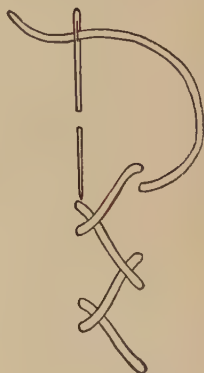


FIG. 50. Catstitch

Herringbone Stitch

This stitch makes a wide decorative line and is most effective when stitches are taken very close together and when they cross near the lower end instead of the center.

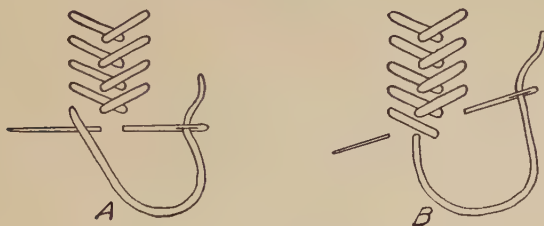


FIG. 51. Herringbone stitch

A and *B*, showing the two steps in the stitch

Fasten the thread at the left of the design and take a short stitch in the middle of the design and somewhat lower down (Fig. 51, *A*). Insert the needle on the right

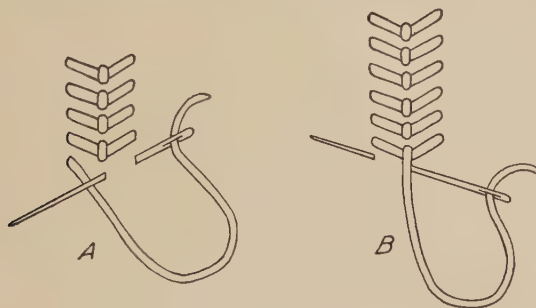


FIG. 52. Oriental stitch

A and *B*, showing the two steps in the stitch

side of the design, opposite where it came out for the first stitch, and bring it out on the left side just below the first stitch (Fig. 51, *B*). Continue taking stitches in this manner.

Oriental Stitch

This stitch is used as a wide line decoration, or for holding selvages together, or for covering a seam. It is most effective when stitches are taken very close together.

Fasten the thread at the left side of the design and insert the needle just opposite on the right side, bringing it out in the middle of the design and slightly lower down, and over the loop of the thread (Fig. 52, *A*). Insert the needle just below where it was brought out, in the center of the line, so as to hold down the loop of thread, and bring it out at the left side of the line just below where the first stitch began (Fig. 52, *B*).

FRENCH KNOTS

French knots are used for a variety of purposes, such as for holding fine rickrack in place, for line decoration,

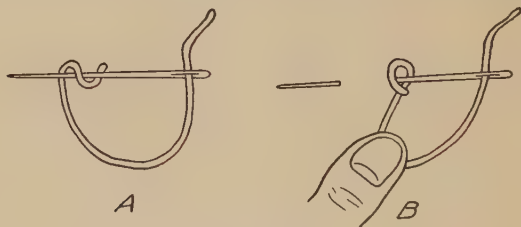


FIG. 53. French knot (Method A)

A, thread twisted around the needle; *B*, needle inserted in cloth ready to complete the stitch

and as the centers of flowers. They may be made in either of two ways, depending largely upon the size of the yarn used. Method A is easier and quicker than Method B.

Method A. Fasten the thread by taking two small backstitches where the first knot is to be made. Twist

the thread once over the needle (Fig. 53, *A*). Insert the needle again in the cloth very close to where it came out, and bring it out again at the point where the next knot is to be made (Fig. 53, *B*). Draw the loop of thread down with the left thumb until it wraps tightly around the needle just where it enters the cloth; then pull the needle through the loop.

Method B. This is done like Method A, except that the thread is wrapped around the needle two or more times and the needle is then inserted close to where it emerged and a small stitch is taken to hold the knot in place before the next knot is begun.

HEMSTITCHING

Plain Hemstitching

Plain hemstitching is used for decoration along the hems of art linen, handkerchiefs, etc., or for decoration on dresses and blouses. Its use is limited to the direction of the threads in the cloth. It may be applied to any material from which the threads can easily be drawn. It may be done with cotton, linen, or silk thread, depending on the material to be hemstitched.

Draw the first thread for the hemstitching at the line where the inner side of the hem is to be. Usually from 3 to 5 threads are drawn, depending on the fabric used and the width of hemstitching desired. Draw all the other threads inside the thread which marked the inner side of the hem. When the threads have been drawn, turn a hem and baste it in place, being careful that the edge of the hem comes just to the place where the first thread was drawn.

Hold the material with the hem toward you and the bulk of the material away from you. Proceed from left

to right, working on the wrong side of the material. Fasten the thread with a tiny knot placed well under the hem, or with 2 stitches through the fold of the hem leaving the end of the thread tucked into it. Bring the needle through from right to left, separating out from 3 to 5 threads and allowing the loop of thread to fall below the needle (Fig. 54, *A*). Draw the needle through and then take a small stitch through the upper edge of

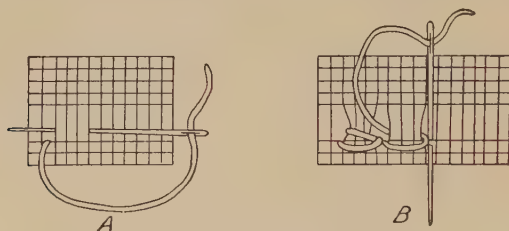


FIG. 54. Plain hemstitching

A, separating the groups of threads; *B*, completing the stitch

the hem with the needle at right angles to the hem and the thread thrown to the left of the needle (Fig. 54, *B*). Draw up the thread. Separate the next group of threads and continue as before. There are other methods of hemstitching but the one described requires fewer motions and is equally attractive.

Diagonal Hemstitching

Diagonal hemstitching is made by repeating the hemstitching on the opposite side of the open space, using half of the threads of each of two groups and hemstitching these together to form a new series of groups. The new grouping makes diagonal bars alternating to the right and to the left across the open space of drawn threads.

Double Hemstitching

Double hemstitching is made by repeating the hemstitching on the opposite side of the open space, inclosing the same groups of threads. This makes parallel bars across the open space of drawn threads.

Italian Hemstitching

Italian hemstitching is used for decorative purposes on table runners, luncheon sets, and on garments. Round-thread linen, which has the same thread count both

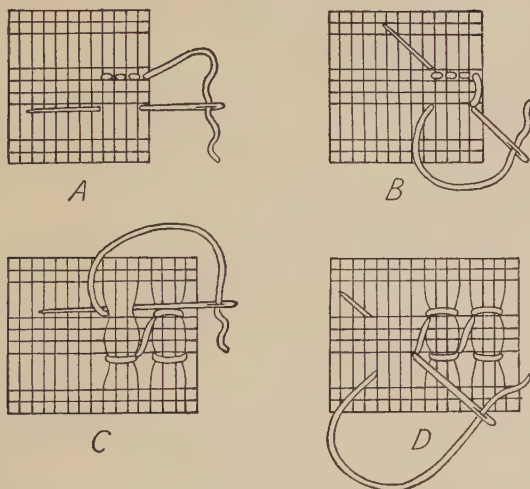


FIG. 55. Italian hemstitching

A, separating the first group of threads; *B*, *C*, *D*, completing the stitch

ways, is the most desirable to use. A blunt needle and linen thread (No. 50) may be used for art linen, but when finer material is used the thread must be selected accordingly. This hemstitching, when finished, should show diagonal threads connecting the two rows of hem-

stitching. Pull out two groups of threads, leaving three or four threads between the groups, depending upon the size of the threads and the effect desired. If one of these groups of drawn threads is at an outside edge where a hem is to be made, the hem should be hemstitched or hemmed to the wrong side of the material. To make the Italian hemstitching, the material is held

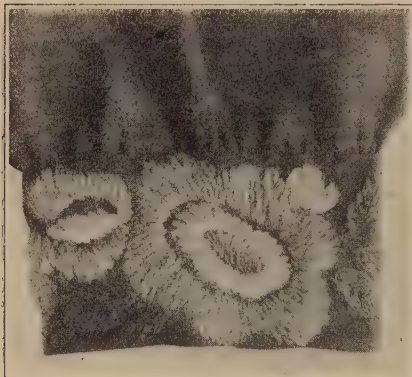


FIG. 56. Satin stitch

right side up, with the smaller amount of material falling over the hand and the bulk of the material toward the worker. Do not be confused by the fact that the material is held in the opposite way from the position used in plain hemstitching.

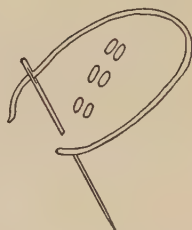
Fasten the thread by taking a few running stitches in the material between the drawn threads. Then insert the needle, right to left, under the first four threads from the lower set of drawn threads (Fig. 55, *A*). Take a stitch back over the same four threads allowing the needle to come out at the left of the same four threads of the upper set (Fig. 55, *B*). Take a stitch back over the four threads of the upper set, but this time allow the needle to come out again at the left of the same four threads in the upper set (Fig. 55, *C*). Repeat the process, inserting the needle from right to left under the next four threads of the lower group, and proceed as before (Fig. 55, *D*).

SATIN STITCH

This stitch is a series of approximately parallel stitches, taken close enough together to give the effect of solid embroidery. Fasten the material in an embroidery hoop and start with a few running stitches. It is often desirable to pad the design with chain stitching before making the satin stitch. Work from right to left, keeping the stitches parallel and very close together (Fig. 56). Fasten the thread on the wrong side.

SEED STITCH

The seed stitch is made by taking 2 backstitches side by side, then bringing the needle out to the left $\frac{1}{4}$ inch or more away from the first and taking 2 more backstitches (Fig. 57). If the thread is quite heavy, a single backstitch is sufficient to give the desired effect.



SHELL EDGE

A shell edge is used as a decorative finish for the edges of narrow hems, tucks, and bindings on lingerie, children's clothing, linings, collars, and cuffs. It is best adapted to light-weight materials, such as nainsook, lawn, organdie, and crêpe de Chine, and is more attractive when made on the bias or on a curve rather than on the straight of the material. Silk or cotton thread or fine embroidery floss may be used for the stitching.

FIG. 57. Seed stitch

When used as a hem finish, baste a narrow hem (from $\frac{1}{8}$ to $\frac{1}{4}$ inch). Take 3 or 4 running or hemming stitches to hold the hem in place, then 2 stitches over the edge

of the hem, drawing the edge down to form a scallop. Repeat until the edge is finished (Fig. 58).

When used for a tuck, baste the tuck and proceed as before, using small running stitches to make the tuck.

When used on a binding, apply the binding by stitching it first to the right side of the material, then turn under the raw edge of the binding and baste to the stitching line. Proceed as in making a shell edge on a hem.



FIG. 58. Shell edge

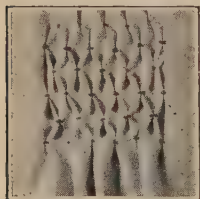


FIG. 59. Plain smocking

SMOCKING

Smocking is a decorative method of holding fullness in place to form yokes cuffs, and belts.

Much of the beauty of smocking depends upon the care with which the material is prepared. If the edge of each fold is made to lie straight for its full length before smocking is started, it is much easier to get the stitches even. Variety can be obtained by alternating rows of color in working the design.



FIG. 60. Marking for smocking which holds little fullness in place

Plain Smocking (Honeycomb)

In plain smocking, the stitches which hold the fullness are so taken as to form diamond-shaped designs on the right side of the material. In this type of smocking the em-

broidery thread shows very little on the right side of the material, as shown in Fig. 59.

Marking. Unless the fabric is checked or has a small allover design, it is necessary to mark rows of dots as a guide for the smocking. This is done either by using a transfer pattern or by measuring with a ruler and marking dots with chalk or pencil. If no transfer pattern is used,

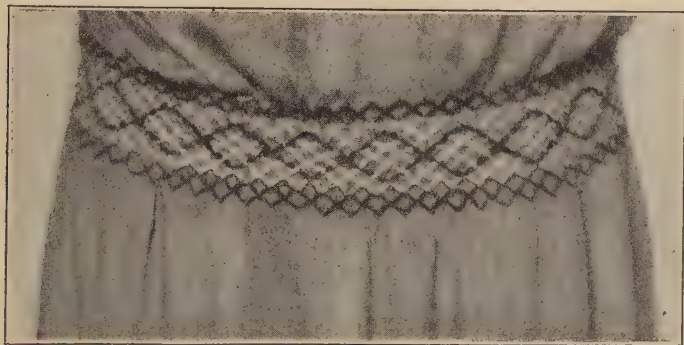


FIG. 61. Smocking which holds little fullness in place

mark off the space to be smocked into squares or rectangles of equal size. The space between the dots will be governed by the weight of the material, the amount of fullness to be cared for, and the effect desired. The space between the dots on a horizontal line will usually be from $\frac{1}{8}$ to $\frac{3}{8}$ inch. The spaces between the dots on a vertical line may be somewhat more than this.

NOTE. When the smocking is to serve primarily as a decorative border, rather than as a means of caring for fullness, the dots are grouped in pairs with the spaces between the pairs greater than the space between the dots within the pairs (Fig. 60). The smocking may then be done by any one of the methods suggested, or by a combination of these methods (Fig. 61).

Gathering (Fig. 62). This step is not necessary if plain smocking is to be done on material that may be marked on the right side or that has a pattern which will serve

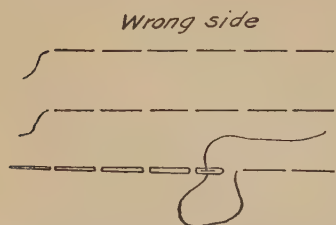


FIG. 62. Gathering for smocking

as marking; neither is it necessary if the fabric holds creases well. Otherwise the material should be gathered to "place" the folds. Gathering may be done by machine (with a lengthened stitch) if a fine smocking is desired or when little full-

ness is to be held in place. If gathering is done by hand, use a strong thread. Working from the wrong side, place rows of gathering along the dotted lines, taking a small running stitch at each dot. Pull up the gathering threads until the material is the desired size, and fasten securely. From the right side, pull the gathers into place so that the fullness lies in even, straight, plait-like folds.

Smocking (Fig. 63). Bring the needle out at 1, go back, making a short stitch at 2 and, drawing these two folds together,

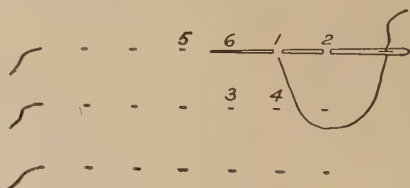


FIG. 63. Method of making smocking stitches

take an overhand stitch over both. Insert the needle again at 2 and bring out at 3, go back, taking a short stitch at 4, then draw 3 and 4 together and overhand. Insert the needle at 4, bring out at 5; go back, taking a short stitch at 6; draw 5 and 6 together and overhand.

Continue binding together alternately two folds on the top row and two on the row below. The thread between the units should be drawn just tightly enough to lie flat on the cloth.

NOTE. In thin material where a shallow stitch is likely to pull out, one stitch is taken from 2 to 1 (Fig. 63) on the wrong side, instead of taking a small stitch at 2 and one at 1 and then drawing them together.

Work the third and fourth rows like the first and second ones. Continue in this way, except when there is an uneven number of rows in the design. In this case



FIG. 64. Variations of plain smocking

the last row is made separately, carrying the thread across between units instead of diagonally. When the smocking is completed, remove the gathering threads.

Variations of Plain Smocking

Plain smocking may be varied by outlining the design with long stitches or with overcasting stitches (Fig. 64).

Outlining with thread floating between units. Fasten the first and second folds together with overhand stitches as in plain smocking. Carry the thread on the right side of the material to the line below. Fasten together the second and third folds in the second line. Continue across the design in this manner, alternating from the first to the second line. Then work lines 3 and 4.

Outlining with overcasting stitches. Outline each fold with a series of overcasting stitches. This is done like Fig. 64, except that the thread is carried from one unit to the next by overcasting instead of allowing the thread to float on the surface of the cloth.

Imitation smocking. In imitation smocking, the gathering is often done by machine (with a lengthened stitch) instead of by hand. Use line stitches, such as outline, chain, catstitch, etc., to hold the fullness in place and to give the effect of smocking. The design may be carried out by means of line stitches, either alone or in combination with smocking. This method holds fullness more securely than does smocking and is therefore better for the top of yokes and the bottom of cuffs.

10. FACINGS

Facings are edge finishes which often serve as decoration for aprons, children's clothes, and underwear. A facing may show on either the right or wrong side, but it (usually) shows only on one side of the article. There are four types of facings: bias, straight, fitted, and shaped. The use of each is determined by the type of edge to be faced and the effect desired.

BIAS FACING

A bias facing may be used on both curved and straight edges. It can be stretched to fit the edges which are somewhat curved, such as neck lines and the bottoms of sleeves and dresses.

Prepare a bias strip of the desired width and length (see *Cutting and Joining Bias*, p. 5). If the facing is to

be turned to the wrong side of the article, place the bias on the edge to be finished with the right sides together; if the facing is to be turned to the right side, place the right side of the facing to the wrong side of the article. Pin or baste the strip in place, and stitch a narrow seam. Clip the seam if it is curved; then turn the facing to the

other side, turning on the seam line or a little to one side, and press or baste it in place. Turn under the raw edges and stitch by machine or by hand (Fig. 65). Decorative stitches may also be used to hold

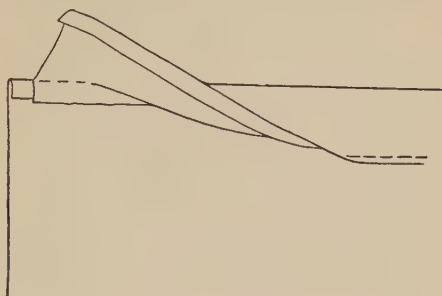


FIG. 65. Method of applying a facing

this edge in place. In case the facing is too heavy to be turned under, the raw edges may be finished in a variety of ways. (See *Hems*, pp. 104-106.) Sometimes the facing is simply tacked in place at intervals.

FITTED FACING

A fitted facing should be used on edges which have pronounced curves or sharp corners, such as at the bottom of circular skirts, and for square neck lines, especially if a wide facing is needed.

The fitted facing may be cut on the bias or on the straight of the cloth, depending on the effect desired. Using the edge to be faced as a pattern, cut the facing exactly the same shape. Apply it in the same way as a bias facing.

STRAIGHT FACING

A straight facing may be used on any straight edge, as center-back and center-front closings, belts, and tops of pockets. It may be cut either lengthwise or crosswise of the cloth, but launders better if it matches the grain of the edge to be faced. To make it, prepare a straight strip of cloth of the desired width and length and apply it in the same way as a bias facing.

SHAPED FACING

A shaped facing may be bias, straight, or fitted. It differs from the types described above in that the inner edge is cut in the form of scallops, points, etc., to serve as a decoration (Fig. 66). Apply it in the same way as



FIG. 66. Shaped facings

a bias facing. It is necessary to clip the depth of the seam between scallops and points in order to turn under the raw edge.

11. FASTENERS

There are many kinds of fasteners used on garments, but the most common ones are buttons and button-holes, or loops, hooks and eyes, and snaps. In the following pages each type is explained, and suggestions are given regarding how and where each should be used.

BUTTONS

Buttons are of two types — those with shanks and those with two or four holes. Both types are to be found in a variety of materials. They may be used with buttonholes or loops as a means of fastening and of decoration also, or they may be used only as decoration.

Marking Location for Buttons

If buttons are used as fasteners, they should be sewed on after the buttonholes are made, so that the exact location can be determined. Lap the edges of the garment as they should be, and mark the location of the button by pushing a pin through the material in line with the outer end of the buttonhole; the location of the button may be more permanently marked by chalk or by taking a small stitch in the material with the point of the pin. If buttons are used only as decoration, the location of each should be determined and marked by chalk or pins in the same way. Mark the position of all buttons before sewing on any of them.

Sewing Buttons to the Garment

The method used for sewing on a button depends upon the type of button used.

Flat buttons. If a flat button with holes through it is to be used as a fastener, a shank must be made with the thread as it is sewed on, so that the buttonhole will lie flat beneath the button. Use double thread with a knot. Take a small stitch on the right side of the garment, so that the knot will be covered by the button. Bring the needle up through the hole in the button and down

through the opposite hole. Place a pin under the thread on top of the button, and continue sewing until the button



FIG. 67. Use of a pin in sewing on a flat button

is securely attached (Fig. 67). The threads which pass from hole to hole should run parallel to the buttonhole if a two-hole button is used; if a four-hole button is used, the threads should form two parallel lines or, if a decorative effect is desired, three lines may be made to radiate from one hole in the shape of a fan (Fig. 68).

After the holes are filled, remove the pin, draw the button as far from the garment as possible and bring the needle up between the button and the garment; wind the thread around the threads that hold the button in place, so as to form a *shank*; pass the needle to the wrong side and fasten the thread securely. If a flat button is



FIG. 68. Ways of sewing on flat buttons

used as decoration only, the pin need not be inserted, because it is not necessary to have a shank on it.

~~Buttons with a shank~~ may be sewed on in the same way as flat buttons that are used for decoration, except



FIG. 69. Sewing on a shank button

that the needle is passed through the hole on the under side of the button, and no thread shows on the top side (Fig. 69). When

many buttons are to be sewed on (especially if they are to be removed when the garment is laundered), use the following method: Make tiny eyelets wherever buttons are to be placed; slip the shanks of the buttons through the holes and fasten with rings or small safety pins; or

run a cord through the shanks along the wrong side of the garment and fasten it firmly at each end.

Covering Buttons

Buttons may be covered with material to match or to contrast with the garment. Almost any shop that does plaiting will cover buttons of a wide variety of shapes and sizes, but the simpler molds can be covered very easily at home. They are, however, more satisfactory for trimming than for fasteners.

Cut a circle of material a little more than twice the diameter of the button mold. Overcast or run a very fine gathering around the outer edge, either before or after turning under the raw edge. Place the button in the exact center of the circle. Draw up the gathering thread, to which the needle is still attached, and fasten firmly with several over-and-over stitches crossing each other on the back of the button.

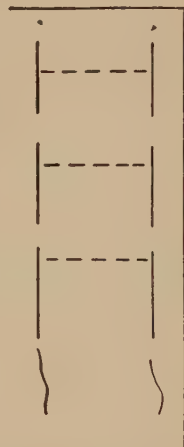
BOUND BUTTONHOLES

Bound buttonholes may be used as a means of fastening and of decoration also, or as decoration only. Many variations of the bound buttonhole are used. The slashes in garments, through which belts or ties are run, may be finished like bound buttonholes. The bound-buttonhole closings used in blouses and dresses are variations of the bound buttonhole, as are all types of slash or set-in pockets.

Marking the Location for the Buttonhole

Mark with a basting line the position and size of the buttonhole. Make the buttonhole a little longer than

the diameter of the button plus its thickness, unless a longer one is desired for decoration. The width of the buttonholes and the distance they are made from the edge of the fold depend on the length of the buttonholes, the distance between them, the texture of the material, and the effect desired. They are usually about $\frac{1}{8}$ to $\frac{3}{8}$ inch wide. If several buttonholes are to be made in a row, time will be saved and more accurate marking done if a row of basting is placed parallel to the edge of the garment and as far from the edge as the outside ends of the buttonholes should come. Place another basting line parallel to the first, to indicate where the inside ends of the buttonholes should come, and run crosswise lines of basting between the two parallel lines to indicate the location of the buttonholes (Fig. 70).



Making Bound Buttonholes

Reënforcement. If the material is not firm, a reënforcement is necessary. The same material may sometimes be used for the reënforcement, but usually a firmer and lighter-weight material is better. It may be cut lengthwise or crosswise of the material, and should be 1 inch longer than the length of the buttonhole and $\frac{1}{2}$ inch wider than the width of the finished buttonhole. Crease the reënforcement through the center on the line marking the location of the buttonhole, letting it extend an equal amount at each end. Pin in place on the *wrong* side of the garment. From the right side, rebaste the

FIG. 70. Location of bound buttonholes marked by basting

buttonhole line through the reënforcement. If a row of buttonholes is being made, a long strip of reënforcement should be used rather than separate pieces.

Applying binding. The binding may be made of the same or of contrasting material. It may be cut lengthwise or crosswise of the material, but a bias binding is usually used, since it tends to give a better finish. It should be 1 inch longer than the length of the buttonhole and from $1\frac{1}{2}$ to 2 inches wide. Crease the binding crosswise through the center and place it on the right side of the garment with the right side down and with the center crease on the marked line (Fig. 71, A). Let it extend an equal distance beyond the marking at each end. Open out the crease and pin and baste in place (Fig. 71, B). If several buttonholes are to be made in a row, the binding should be cut in a continuous strip as long as the space to be covered by the buttonholes, plus approximately 2 inches.

Stitching. Stitch around the marking line in the form of a rectangle (Fig. 71, B), exactly as long as the marking line and usually from $\frac{1}{4}$ to $\frac{3}{8}$ inch wide, depending upon the

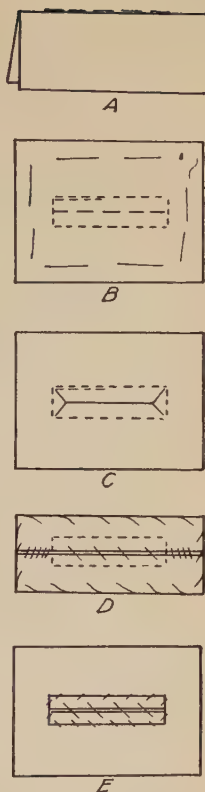


FIG. 71. Steps in making a bound buttonhole

A, binding; B, binding basted and stitched in place; C, buttonhole cut; D, binding turned to wrong side and edge overcast; E, the wrong side of the buttonhole, which is finished by facing

desired width for the finished buttonhole. Be sure to stitch a perfect rectangle; stitch on a thread of the material, turn square corners—with the needle in the cloth—and count the stitches across each end of the buttonhole. Start stitching in the middle of one side and retrace the stitching to the end of the buttonhole.

Cutting. Cut through the binding and garment (and reënforcement if it is used) along the line marking the center of the buttonhole, to within a distance from the ends equal to the width of the buttonhole (usually about $\frac{1}{8}$ inch). Then cut diagonally to each corner of the rectangle, being careful not to cut the stitching (Fig. 71, C). If a continuous strip has been used in making the row of buttonholes, cut halfway between the buttonholes.

Turning and finishing. Turn the binding through the opening thus formed, and on the seam line at each end of the buttonhole crease back the binding so that none of it shows on the right side. Baste in place and press at the ends. Then fold the binding on the sides over the seams so that the edges meet in the center and inverted plaits are formed on the wrong side at the ends. Baste along the seam line. Catch the edges of the binding together at the ends of the buttonhole with a few overhand stitches (Fig. 71, D). Baste the edges of the binding together at the center of the buttonhole with diagonal basting, and press. If the material is heavy, the seams on the sides of the rectangle may be trimmed slightly; they may be opened rather than having both edges extend into the binding; or both thicknesses may be turned back on the material and finished, thus forming a piping rather than a binding. The wrong side of the buttonhole is usually finished with a facing. The facing

should be cut on the buttonhole line in the same way as the buttonhole was cut and the raw edges turned in and hemmed to the buttonhole by hand, or stitched by machine from the right side (Fig. 71, *E*).

If a facing is not used, the buttonhole may be finished on the under side by turning in the raw edge and stitching by hand or by machine. The ends must be overcast to prevent them from fraying. In very heavy material do not turn in the sides, but finish all edges of the binding piece by overcasting, by pinking, or by binding, as the material demands (Fig. 71, *D*).

STRIP BUTTONHOLES

A satisfactory substitute for buttonholes is made by tacking a strip of ribbon or braid, or a finished strip of material (made like a narrow belt) at even intervals to the edge of the closing. This method is especially adapted to side-front closings, but it may be used almost anywhere that a row of buttons is used in fastening a closing. If large buttons are to be used, make the tacks far enough apart to allow room for the buttons (Fig. 72). If one wishes to use small buttons and to have them some distance apart, decorative stitches may be made between the spaces left for the buttons instead of making merely a tack as is done in Fig. 72.

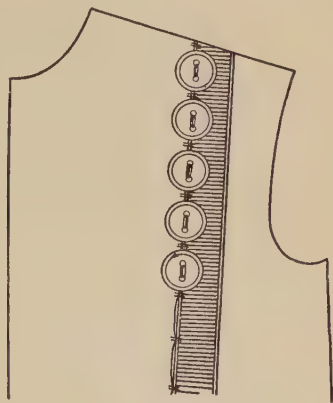


FIG. 72. Strip buttonholes

WORKED BUTTONHOLES

Buttons and worked buttonholes make one of the most satisfactory methods of fastening garments. There are two types of worked buttonholes: those with a *fan* at one end and a *bar* at the other, and those with a *bar* at each end (Fig. 73, *A* and *B*). When there is strain on a

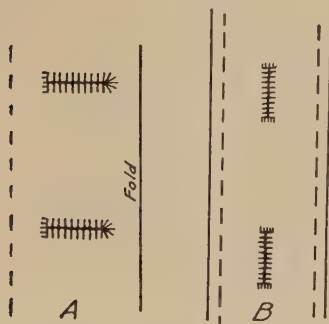


FIG. 73. Worked buttonholes

A, fan and bar; *B*, double bar

buttonhole the fan-and-bar type should be used, with the fan placed at the outside end, since it provides room for the button to rest and the bar holds the sides of the hole together to keep it from gaping (Fig. 76). It is never satisfactory to make worked buttonholes through a single thickness of material. If the design of the garment does not provide

for a double thickness of material where the buttonhole is to be made, reënforce with an extra piece of material on the under side of the garment.

In certain garments, such as men's shirts and women's waists, the double-barred buttonhole is used because of its more tailored appearance.

Marking Location

Buttonholes are made on the upper side of the closing, except in the case of a fly, when the position of the buttonholes is sometimes reversed. They are made at right angles to the edge of the closing if there is apt to be

strain on it, and so placed that the outer end of the buttonhole is never less than $\frac{1}{4}$ to $\frac{3}{8}$ inch from the edge of the garment. In places where there is little or no strain, as in the front of men's shirts, they are made parallel to the edge of the closing and are placed in the center of the hem or box plait. The distance between the buttons depends upon their size, the amount of strain, and the effect that is desired.

To mark the location of the buttonholes, place a tapeline along the edge of the garment and stick in pins at the points where the ends of the buttonholes should come. The length of the buttonhole should be a trifle greater than the diameter of the button plus its thickness, so that the button may slip through easily. Where a series of buttonholes is to be made, it is safer to mark the location of each by sticking a pin in at one end and bringing it out at the other end of the place where the buttonhole will be made (Fig. 74).



FIG. 74. Marking location of buttonholes with pins

Making Worked Buttonholes

Cutting. Do not cut the buttonhole until ready to work, lest it fray and stretch. It may be cut with buttonhole scissors or with ordinary scissors which are small and have sharp points. If ordinary scissors are used, insert the point at one pinhole and cut to the other one. If buttonhole scissors are used, they should be set the correct size and tested out on a scrap of material. *Cut along a thread of the material*; otherwise the buttonhole will not have even edges when it is finished.

If the material frays and pulls easily, the buttonhole should be reënforced, before it is cut, by machine stitches or by running stitches. Shorten the machine stitch and stitch around the place where the buttonhole is to be cut, beginning at the center of one side and making a narrow rectangle. Retrace the stitching at the joining to prevent ripping.

Buttonholing. Use thread that is coarser than that used in stitching the garment; that is, if No. 70 thread

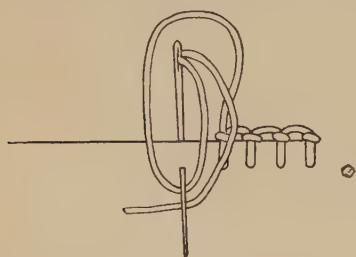


FIG. 75. Magnified buttonhole stitches

has been used for stitching, No. 50 should be used for buttonholing. Special buttonhole thread which is very tightly twisted may be used on cotton or linen garments; on wool and on silk, silk thread or twist should be used. *Always use a single thread.*

Hold the garment with the outside end of the buttonhole toward the left, and with the slit lying along the forefinger of the left hand. Begin at the *inside* end of the buttonhole, using a knot which is placed to the side of the slit and is cut off after the buttonhole is finished (Fig. 75). Working on the side of the buttonhole that is toward you, put the needle through the slit and bring it out toward you through the cloth. The depth of the stitch will depend on the material and the size of the buttonhole, but it should be taken deep enough so that it will not pull out. While the needle is still in the cloth, bring the double thread, from the eye of the needle, under the point of the needle from

right to left; that is, in the direction in which you are working (Fig. 75). Draw the needle through the loop thus formed and pull the thread tight, allowing the purl (knot formed by the loop) to come on the edge of the slit. Continue in this way, taking stitches about the width of the thread apart, until the opposite end of the slit is reached.

Making the fan. From 5 to 7 buttonhole stitches are made at the end of the slit, slanted like the spokes of a fan or wheel, with the stitches at the end slightly longer than the others (Fig. 76). The second side of the slit should be finished like the first side.

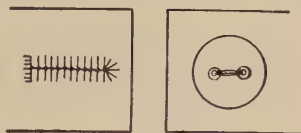


FIG. 76. Location of button and buttonhole on ends of a band

Making the bar. Take 2 or 3 stitches across the end of the slit, inserting the needle each time in the hole where the first stitch came out, and bringing it out of the hole where the last stitch came out. Turn the work with the bar toward you and cover the bar with a series of blanket or buttonhole stitches, occasionally catching into the material under the bar, and placing the purls toward the buttonhole (Fig. 76). Fasten the thread by passing the needle to the wrong side of the garment and taking 2 or 3 small stitches worked in through the under side of the buttonhole.

NOTE. When making buttonholes in thin material, such as voile, the buttonhole should be reënforced with machine stitching as described above. Then work the buttonhole before cutting it. Leave a thread of the material between the purled edges so that the buttonhole can be cut without cutting the stitches. A razor is better than scissors for cutting such a buttonhole.

EYELETS

Eyelets are holes or slits which are made and worked in a garment, either as a decoration or to hold a cord, tape, or buttons.

The hole for the eyelet is usually made with a stiletto. Make a row of running stitches around the hole to fasten the thread and to stay the edges. Hold the hole over the forefinger of the left hand or stretch the material over an embroidery hoop, and work around the hole with overhand, blanket, or buttonhole stitches. Overhand stitches are more quickly made, but are not so strong as the others. If blanket or buttonhole stitches are used, place the purls on the edge of the eyelet. Fasten the thread by taking small stitches on the wrong side of the eyelet.

HOOKS AND EYES

Hooks and eyes are particularly useful when there is considerable strain on the clothing, as in bands and belts. They may be used in other places, but are not especially good for general use because they are not flat and require great care when the garment is laundered. Two kinds of eyes are used—a *straight* eye where the edges are to lap, and a *round* eye where the edges are just to meet. A thread eye, or loop, may be used instead of the straight eye if a very flat and inconspicuous closing is desired.

Metal Hooks and Eyes

Marking location. Place the hook on the wrong side of the upper edge of the closing, and usually $\frac{1}{8}$ inch from the edge. If a straight eye is used, it is placed directly

under the outer end of the hook on the right side of the under edge of the closing. If a round eye is used, it should extend beyond the edge $\frac{1}{8}$ inch so that the edges of the closing will just meet, as on brassières; it is usually attached to the wrong side of the under edge of the closing.

Sewing on hooks and eyes. Begin sewing at the end of one ring of the hook, using buttonhole stitches or overhand stitches. Continue around the ring, placing stitches very close together.

Carry the thread between the two thicknesses of the cloth to the end of the hook and fasten firmly with several overhand stitches; then go to the other ring and sew it on. The

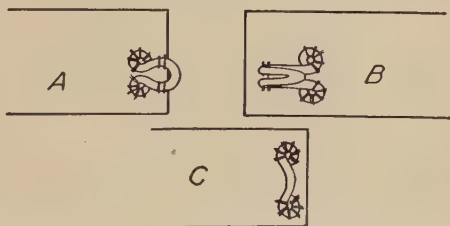


FIG. 77. Method of sewing on hooks and eyes
A, round eye — wrong side of garment; B, hook — wrong side of garment; C, straight eye — right side of garment

ends of the straight eye are sewed on like the rings of the hook. The round eyes are sewed in the same way except that the sides of the eyes are fastened securely at the edge of the garment so that the eyes will stay in place (Fig. 77). If hooks and eyes are being sewed to a stiff belting, *stab* stitches should be used.

Thread Eyes and Loops

When thread eyes are used instead of straight metal eyes, they should be made the same size as the metal eye and placed in the same position. When a thread loop is used instead of a buttonhole, it is placed on the

edge of the garment, and should be large enough to admit the button easily and yet hold it firmly. When the loop is used to hold a belt in place, the width of the belt determines the length of the loop; it should be a little longer than the belt is wide, so that the belt will lie flat and smooth.

To make thread eyes and loops, use a coarse, single thread. Make a bar tack of the desired length by tak-

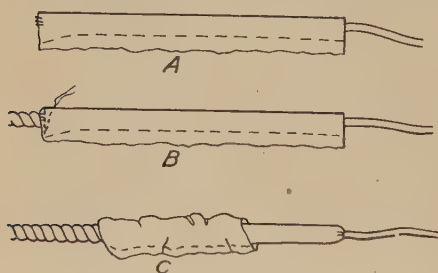


FIG. 78. Making cord for loops

A, bias material stitched to inclose a cord, which is used to turn strip right side out; B, casing with cable cord attached at one end; C, casing partly turned over cable cord

ing three or more stitches one on top of the other, so that loops of the thread are left on the right side. Bring needle through to the right side and cover the bar tack with either blanket or button-hole stitches, placed very close together.

Fasten the thread well on the wrong side. Small loops may be made more evenly if they are worked over the end of a pencil.

LOOPS

Buttonhole loops of cloth are used in place of buttonholes when decorative fasteners are desired. Often a cord is used in the same way. Loops may be rounded, or, if a rather wide strip is used, they may be pointed at the end (Fig. 79). In the latter case, the point should be tacked in place and *cord should never be inserted in the loop.*

Making

Loops are usually made from material cut on the bias, but they may be cut lengthwise of the cloth if they are to be made pointed at the end. In the latter case, braid is often used for the loops.

Cut strips of material twice the width of the finished loop, plus two seam allowances. Fold the strip lengthwise, right sides together, and crease. Stitch about $\frac{1}{4}$ inch from the folded edge except when starting (Fig. 78, *A*). Trim close to stitching, depending upon the weight of the material and the tendency to fray. Turn the strip by turning inside out over a cord which is attached firmly at one end (Fig. 78, *B*). The cord may be slipped in before the fold is stitched or run in later with a bodkin or darning needle, blunt end first.

If pointed loops are desired, press the strip with the seam on the edge of the fold. If it is desirable to make loops cylindrical or keep them from stretching, cable cord or yarn may be inserted by sewing firmly to the same end of the strip where the cord inside the casing is attached. Overlap the ends of the two cords and stitch them together before creasing the bias. Stitch by machine. Then, as the strip is turned right side out, it reverses, inclosing the cable cord (Fig. 78, *C*).

Cut the strips into the desired length for loops and fold each one with the seam to the inside of the loop. If loops are to be placed as shown in Fig. 81, *C* or *D*, place together and stitch by machine (Fig. 79), not breaking the thread until the entire series is stitched. This helps

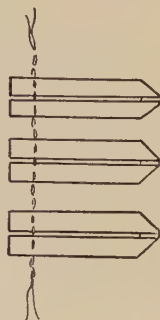


FIG. 79. Series of loops stitched together by machine

to make them lie flat and hold their shape while being attached to the garment. Clip the loops apart unless they are to be attached very close together.

Attaching

Loops are often used as a means of fastening for the front opening of a garment which has a convertible collar.

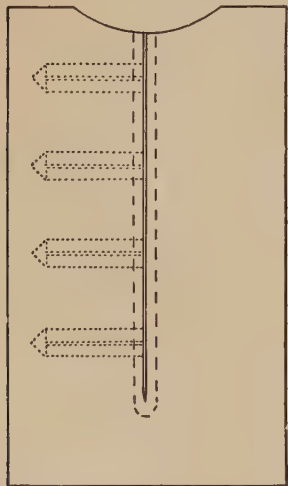


FIG. 80. Loops attached to a front opening finished with a facing

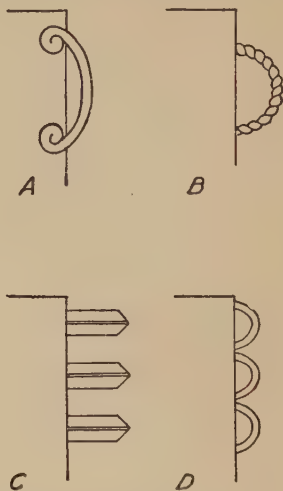


FIG. 81. Methods of attaching loops

Sometimes the loop is attached to the body of the garment rather than to an edge, as at the waist line of a dress, to hold fullness in place.

If loops are to be attached to soft, thin material, it is often desirable to baste them to paper first.

When the opening is finished with a facing. Place the loops flat on the right side of the closing, with the raw ends even with the opening, and with the body of the

loop extending back on the garment. Baste the raw ends of the loops in place so that when the facing is applied and stitched to the garment, the loops will also be stitched in place (Fig. 80). Apply the facing, baste, stitch, and turn to the wrong side of the garment; crease and press the loops in place, letting them extend beyond the edge of the opening. Loops may be attached to the garment in many different ways, as is shown in Fig. 81, *A*, *B*, *C*, and *D*.

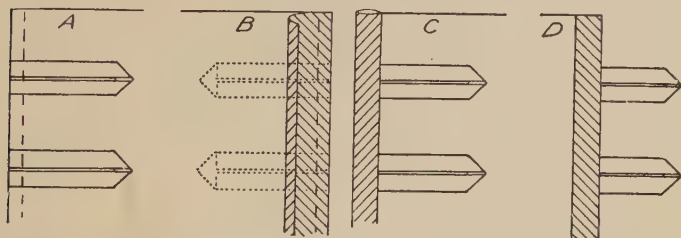


FIG. 82. Steps in attaching loops to a front opening finished with a binding

A, loops basted to wrong side of garment; *B*, binding strip basted to right side of garment; *C*, binding finished; *D*, loops turned toward edge of opening and tacked in place

When the opening is finished with a bias binding. Baste the loops in place on the wrong side of the garment, with the cut ends of the loops on the edge of the opening and the folded ends extending back from the edge (Fig. 82, *A*). Place the edge of the bias binding along the edge of the opening on the right side and baste. Stitch on the machine, making sure to catch the ends of each loop (Fig. 82, *B*). Remove the basting and turn the bias binding to the wrong side, turning under the raw edge of the binding about $\frac{1}{4}$ inch and bringing this folded edge just over the line of stitching. Baste and

hem in place (Fig. 82, C). Turn the loops back under the bias binding so that they extend beyond the edge, and tack them in place (Fig. 82, D).

When the loop is attached to the body of the garment. In this case the loop is placed at the location desired, with the raw ends of the loop toward the button. Fasten the loop to the garment by stitching about $\frac{1}{4}$ inch from the raw edge of the loop, through the loop and the garment, with a row of backstitches. The raw ends can be whipped to the garment or inclosed by small tucks made on the wrong side of the material, if it is light weight. After the raw ends are finished, the loop is turned back toward the button and pressed into position.

SNAPS

Snaps may be used in places where there is little or no strain, and where a flat and inconspicuous closing is desired.

Marking Location

The position of the snaps is determined by the kind and location of the opening. In general, they should be near enough to the edge to prevent it from turning back, near enough together to prevent gaping, easily accessible, and entirely invisible. Place the ball part of the snap (Fig. 83, A) on the wrong side of the upper edge of the closing, marking its position with a pin. In certain varieties there is a hole in the center of the snap through which a pin may be stuck to hold it in place. After the ball parts of snaps are all sewed on, chalk the balls, carefully lap the edges and press them together so that the chalk marks will be visible on the under side. If stiff

material, like organdy, is used, mark the location of the lower side of the snap by making the imprint of the ball on the under side of the closing. Sew on the socket side of the snap in the same way (Fig. 83, *B*).

Sewing on Snaps

Use a single thread with a knot. Fasten the thread with a small stitch taken through the place to be covered with the snap. Sew with several overhand stitches or buttonhole stitches in each hole (Fig. 83, *C*).

Pass the needle *under* the snap to carry the thread from one hole to another. Fasten the thread by taking two or three small stitches on the wrong side, close to the edge of the snap, but not showing on the right side. When snaps must be sewed where there is only one thickness of material, reënforce by placing a piece of tape or material on the under side, and hold it in place with the stitches which sew on the snap.



FIG. 83. Sewing on snaps

A, ball part of snap; *B*, socket part of snap; *C*, method of sewing on a snap

12. FITTING

PREPARATION FOR FITTING

Tucks, plaits, darts, and gathers should usually be cared for before the pieces of the garment are basted together. In a garment with a normal shoulder line (if there are no gathers in the front) the front shoulder is cut narrower than the back; hence, in joining the shoulder seam, the back should be held toward the worker, easing it in and at the same time slightly stretch-

ing the front. Match the notches, pin the back and the front of the garment together with the pins at right angles to the edge, and baste along the seam line.

Basting may be omitted in loose-fitting garments such as bungalow aprons. In this case, for fitting, the pins should be placed parallel to the edge of the garment, on the seam line.

If the shoulders are alike, put the garment on with the seams on the outside, that is, the garment is right side out if French or stitched fell seams are used, otherwise it is wrong side out. If there is considerable difference between the right and left sides of the figure or if there is a problem of matching a design in the material, the garment should be fitted right side out. The final fitting is always done with the garment right side out.

Adjust the garment to the figure, being sure that the center front and the center back are in place. If the garment has a belt, distribute the fullness properly, pinning a tapeline or strip of material where the belt is to be worn. Look the garment over, noting the general appearance, the amount of fullness, the location and the direction of the seams, and the direction of the grain of the material.

APPEARANCE OF A PROPERLY FITTED GARMENT

The amount of fullness desired will depend upon the type of garment, the type of figure, and upon the prevailing style; but the garment should always be full enough to allow freedom of movement. The direction and location of the seams also change somewhat with fashion. For a normal shoulder line, the seam should come slightly back of the top of the shoulder and should

follow the line of the shoulder. The normal underarm seam should fall straight down from the center of the armpit toward the floor. To check the direction of this seam, fasten a pair of scissors or some other weight to one end of a tapeline, fasten the other end over a pencil and hold the pencil under the armpit. The tapeline will hang perpendicular to the floor just as the seam should hang. In general, the lengthwise threads of the material should run at right angles to the floor, and the crosswise threads should be parallel to the floor. If the garment does not have these general characteristics it will be necessary to make alterations to correct the defects. As far as possible, the alterations should be confined to the shoulder and underarm seams and the adjoining darts, tucks, or gathers.

FITTING

When both sides of the figure are the same, it is sometimes possible to fit only one side of the garment, altering the other side by the one which has been fitted; but it may be advisable to fit both sides of the garment to see the effect of the alterations. If the two sides of the figure are different, each side of the garment should be fitted. In fitting the abnormal figure, care must be taken not to fit the garment so closely as to emphasize the defects. If changes in the seam lines are necessary, the shoulder seams should be altered first, then the underarm seams.

In fitting a garment with the seams on the outside, the changes in the seam lines may be made by ripping the basting, if necessary, and repinning the seams.

In fitting a garment with the seams on the inside, it will be necessary to rip the basting to make changes. Then

turn under one edge of the garment on the desired seam line, lap it over the other, and pin it in place. After removing the garment, baste along the new seam lines, using the alteration basting stitch (see *Stitches*, p. 216).

If the garment does not fit satisfactorily, it is usually due to one or more of the following causes, and may be remedied by utilizing the suggestions given below :

One-Piece Dress or Blouse

Wrinkles running diagonally from the neck to the armseye are caused by sloping shoulders. To remedy, make the

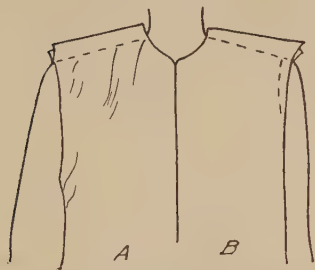


FIG. 84. Sloping shoulders

A, before fitting; B, after fitting

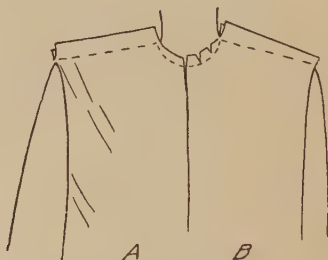


FIG. 85. Square shoulders

A, before fitting; B, after fitting

shoulder seam deeper at the armhole, tapering it toward the neck and trimming the armseye if necessary (Fig. 84).

Wrinkles running diagonally from the outer end of the shoulder toward the center front are caused by square shoulders. To remedy, make the shoulder seam narrower at the outer end of the shoulder or make it deeper at the neck line. In the latter case the front of the garment will be raised, and it will be necessary to make a new neck line (Fig. 85).

If the garment wrinkles and draws around the neck, the neck line is too small (Fig. 86, A). To remedy, it will be

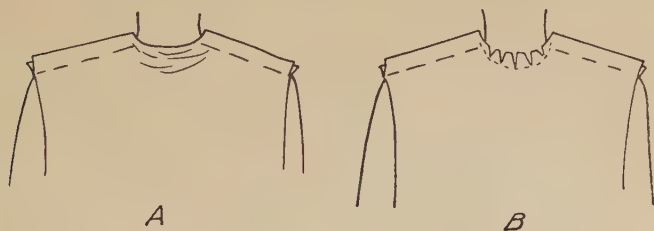


FIG. 86. Too small a neck line

A, before fitting; B, after fitting

necessary to clip the material around the neck and mark a new neck line as is shown in Fig. 86, B.

If the garment is too loose around the neck, make the shoulder seam deeper at the neck.

If the garment is too low in the neck in both the front and the back, make the shoulder seam deeper. If it is too low in either the front or the back, rip the shoulder and underarm seams and raise the front or the back of the garment as needed. This alteration will make it necessary to mark a new armseye line.

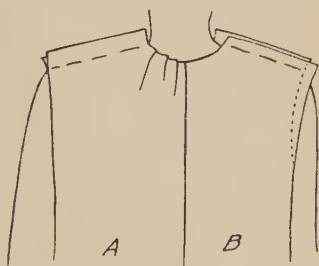


FIG. 87. Flat chest

A, before fitting; B, after fitting

Vertical wrinkles in the center front are caused by a flat chest (Fig. 87, A). To

remedy, rip the shoulder seam, smooth out the front and let it extend beyond the back at the armseye. Make a new armseye line. If such an alteration is made, it will

be necessary to widen the neck line at the shoulders or to insert a piece of the material to extend the front of the shoulder at the neck line (Fig. 87, *B*). Such a piecing

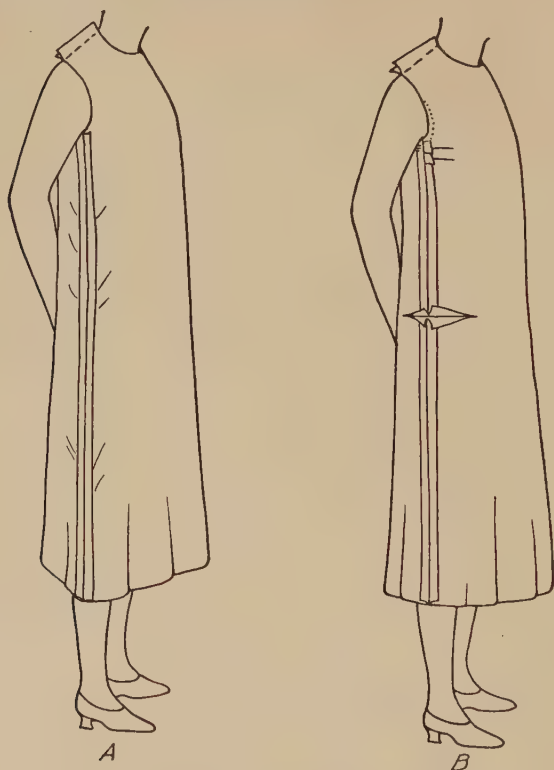


FIG. 88. One-piece dress that sags at underarm
A, before fitting; *B*, after fitting

must be covered by the collar or other trimming. This alteration is not necessary if the pattern has been checked and altered carefully. Sometimes the extra width can be taken out by darts or tucks starting from the shoulder.

Vertical wrinkles in the front, along the shoulder line, are remedied by ripping the shoulder seam, then stretching the front and easing in the back. Trim off at the armseye

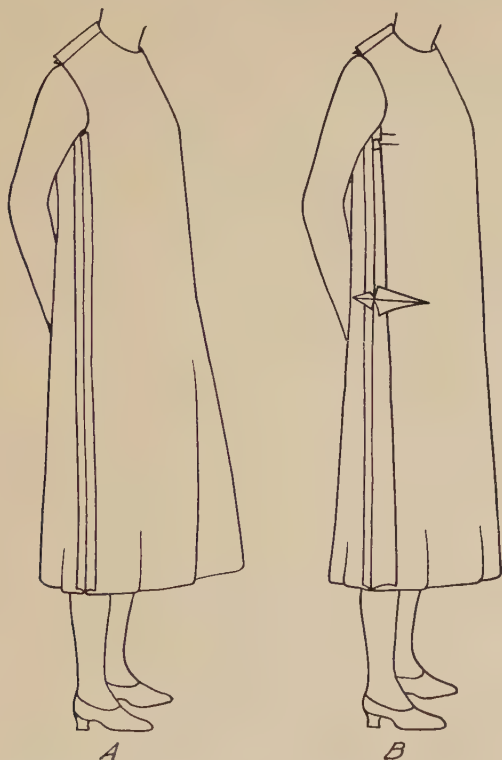


FIG. 89. One-piece dress that pokes out in front
A, before fitting; B, after fitting

any of the front that extends beyond the back at the shoulder seam. This alteration should not be necessary if the shoulder seams have been basted together properly.

If the garment is too low at the armseye, raise it by making the shoulder seam deeper. Make a new neck line.

If the underarm seams sag (Fig. 88, A), raise the garment by making the shoulder seams deeper at the armseye, or by making one or more darts at the underarm seams at the bust line or the belt line, or both (Fig. 88, B).

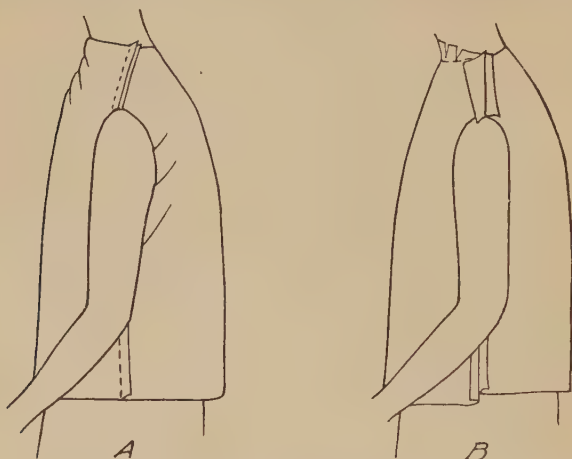


FIG. 90. Round shoulders

A, before fitting; B, after fitting

If the garment pokes out in the front or in the back below the waistline (Fig. 89, A), it may be remedied by taking darts in the front or in the back as needed at the bust, belt, or hip line. Sometimes it is necessary to widen the seam toward the bottom (Fig. 89, B).

Diagonal wrinkles from the shoulder blades toward the underarm seams are caused by round shoulders (Fig. 90, A). To remedy, rip the shoulder seam and make it deeper in the back at the armseye (Fig. 90, B). If this

does not remedy the difficulty, rip the underarm seam and raise the back. Recut the armseye on the back of the garment. This alteration should not be necessary if the pattern was checked and altered properly. Round

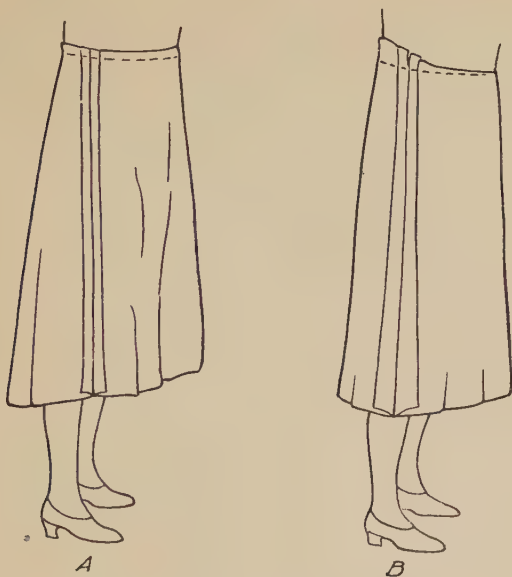


FIG. 91. Skirt that swings to the front
A, before fitting; B, after fitting

shoulders will be less noticeable if the shoulder seam is made to slant toward the back at the armseye line.

Diagonal wrinkles on only one side of the garment, running from the shoulder toward the center front and the center back are due to a difference in the height of the shoulders. To remedy, rip the shoulder seam on the side that wrinkles and make the necessary adjustment.

For establishing the armseye and fitting the sleeves,

see *Sleeves*, p. 205; for establishing the neck line and fitting collars, see *Collars*, p. 25; for hanging skirts, see *Hems*, p. 101.

Skirt

If the side seams swing toward the front (Fig. 91, *A*), the skirt may be too full at the lower edge in the back, or it may sag in the back (Fig. 89, *A*). To remedy, make the side seams less gored, or raise the back at the waist line (Fig. 91, *B*).

Kimono Garments

The alterations listed for a one-piece dress or a blouse apply also to kimono garments with shoulder seams. This type of garment does not require as much fitting as one with a set-in sleeve. The width of the sleeves may be adjusted by letting out or taking up the underarm seams as needed. If the garment wrinkles in the back at the underarm curve, rip the seam and ease in the back around the curve (see Figs. 9 and 10, *f* to *j*).

13. FOUNDATION PATTERN

If a person has an abnormal figure it may be advisable to make a foundation pattern out of muslin or other inexpensive material rather than to alter the paper pattern. This foundation pattern, after it has been fitted and altered, should be ripped apart and may then be used for testing commercial patterns, or it may be used in place of a commercial pattern for such garments as simple blouses, dresses, undergarments, and aprons. The design may be varied in many ways.

Making the Foundation Pattern

Use as a basis a commercial blouse or dress pattern which is simple in design and has a normal shoulder line. Test the pattern by checking measurements or by trying it on, and alter it as needed (see *Alterations of Patterns*, p. 134). Use the altered commercial pattern as a guide, and cut the foundation pattern from the cheap material. Pin and baste the foundation pattern together and fit it, utilizing the suggestions given in *Fitting*, pp. 85-91. In making changes in the fitting, since this is a *pattern* rather than a garment, extra pieces of material can be pinned on the edges where needed, or the material can be slashed and extra pieces inserted. After the foundation pattern has been fitted, make any other changes needed; then rip apart, and use the pieces to cut a new paper pattern.

14. GATHERING AND SHIRRING

Both gathering and shirring are used to hold fullness in place, but the shirring serves also as a decoration. Shirring may consist merely of several rows of gathers or of gathered tucks, or the material may be Shirred on a cord.

GATHERING

Gathering is done either by hand or by machine, with or without the use of the gathering attachment.

Hand Gathering

Make one or two rows of running stitches, using a strong thread. (See *Stitches*, p. 222.) It is usually advisable to put in two rows, as the gathers fall into place more

easily than when a single row is used. After the gathering threads have been run in, pull them up to the desired length. Then adjust the gathers, holding the top of the gathers with one hand and pulling downward with the other.

Machine Gathering without the Attachment

Put in one or more parallel rows of stitching, using a lengthened stitch (and sometimes a slightly loosened upper tension). Fasten the threads of each row firmly at one end, then pull up the under thread of the machine stitching to make the gathered section the desired length.

Machine Gathering with the Attachment

The attachment may be adjusted so that the gathers will be scant or full; consequently it is necessary to try it out on a scrap of material to be sure that the proper adjustment of fullness has been made. In making this test it is well to use a scrap of the material which is to be gathered, since different fabrics give different results. Gathers put in by the machine attachment are held in place rather firmly, which is an advantage if one is sure that the material will be of exactly the desired length when it is gathered.

SHIRRING

Shirring is composed of two or more rows of gathers which may be placed any distance apart, but must be parallel; or if circular, the circles or ovals must be concentric. When the rows of shirring are to be straight, the design of some fabrics may be used as a guide, a thread

may be pulled, or the quilter attachment may be used to insure a uniform distance between the rows of shirring. Commercial patterns frequently have perforations for placing the shirring; these may be marked on the material by tailor's tacks, or on the wrong side with a pencil or tailor's chalk.

Hand Shirring

Put in the desired number of rows of gathering, being sure that each stitch of the second row is exactly under the corresponding stitch of the first row, and so on. This precaution is necessary so that when the material is drawn up the small folds continue in unbroken lines from the top to the lower edge of the shirring. The shirring thread should be of the same color as the material, and of as near the same texture as possible. It is not advisable to use double thread for shirring, neither should it be too coarse. Each thread should be several inches longer than the finished length of the shirring, to allow for fastening. If the distance to be shirred is very long, as around the top of a skirt, it is best to divide the material into halves or quarters, as in ordinary gathering. When the rows of stitches are all in place, draw up the material to the desired size and arrange the gathers evenly.

Machine Shirring

The rows of stitching may be put in the same as for regular machine gathering, by using a long stitch and a slightly loosened upper tension. It will be necessary to draw up and arrange the gathers the same as when gathering by hand (Fig. 92). All the rows of stitching should

be put in before any of them are drawn up to form the gathers; otherwise it is impossible to keep the rows of stitching a uniform distance apart.

Tucked Shirring

Baste the tucks the desired width, and then gather through the two thicknesses by any of the methods that are mentioned above.

Corded Shirring

Corded shirring may be made by stitching tucks (by hand or by machine) where the cords are to be placed. These tucks should be just wide enough so that the cord of the desired size can be run in, using a small bodkin with the cord sewed to the eye. Each tuck forms a casing for the cord, and if the tuck is much larger than the cord, the line of shirring will be irregular. Corded shirrings are then drawn up by means of the cords (Fig. 93).



FIG. 92. Machine shirring

Reënforced Shirring

Hand shirring should always be stayed. This may be done in the following ways: stitching over the gathering threads by machine is satisfactory if there is to be little strain on the gathers; also machine hemstitching will serve to hold gathers in place; in transparent material a strand of embroidery floss may be placed under

each row of shirring, and the gathers sewed to this with running or combination stitches; imitation smocking or other decorative stitches may be worked over the gathers to hold them in place. (See *Decorative Stitches*, p. 62.) The strongest method of staying shirring is to place a piece of the garment material or a lighter-weight material under the rows of shirring and sew the gathers to this. Since tucked and corded shirring are rather heavy, it is advisable to stay them firmly.

15. GODETS OR FLARES

One way of introducing fullness in a skirt is by means of godets. A godet is a triangular-shaped section of material that tapers toward the top and has a circular lower edge. It may

be *set into* a slash or opening in the garment with plain seams, lap seams, or by machine hemstitching. Care must be taken to have the seams as inconspicuous as possible — a difficult problem at the top of the insert.

Godets are also *set onto* the garment, if stitching shows elsewhere on it. Turn under the seam allowance at the top of the godet and along the sides; baste and press. Apply flat to the garment and stitch in place. Godets may be attached with machine hemstitching. Sometimes the raw edges are not turned under but are bound before the godet is applied to the garment, or the godet



FIG. 93. Corded shirring

is stitched on and then a bias fold of the material is stitched flat to cover the seam. The material is generally cut out under the godets after they are set onto the garment.

Since the lower edge of a godet is quite circular, it is usually finished by binding, or, in such fabrics as georgette, by picoting (see *Machine Hemstitching*, p. 115.)

16. HEMS

A hem is an edge finish made by folding the material once or twice in the same direction and fastening it down with machine or hand stitching. A hem is usually made on the wrong side, unless it is to be used for decoration.

PLAIN HEM

Plain Hem on a Straight Edge

This hem is used on household linens and on such places as the front and back closings of garments and the bottom of straight skirts.

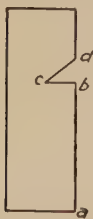


FIG. 94. Gauge for marking a hem

a to *b* represents desired width of hem

For a narrow hem hold the article with the edge to be hemmed away from you, and fold the raw edge toward you from $\frac{1}{16}$ to $\frac{1}{4}$ inch, turning it to the wrong side of the material. The width of the fold depends upon the weight and firmness of the material. Baste the fold in place if the material does not hold a crease. Make a second fold in the same direction as far from the first fold as the desired width of the hem. The use of a gauge will facilitate the

work (Fig. 94). Pin the hem in place at the inside edge, putting pins in at right angles to the edge. Baste the

hem in place, if necessary, and remove the pins. Stitch by machine as near the edge as possible, or hem by hand.

For a wide hem turn under the raw edge as for a narrow hem. Then spread the material out on the table with the hem *toward* you and make the second fold of the hem. Continue as in making a narrow hem.

Plain Hem on a Curved Edge

A hem on an *inward curve* is used in such places as around the neck and armseyes of slips and chemises. This is made like the hem on a straight edge except that it must be narrow—not over $\frac{1}{4}$ inch wide—and it must be stretched slightly at the first turning to make it lie flat. A hem on an

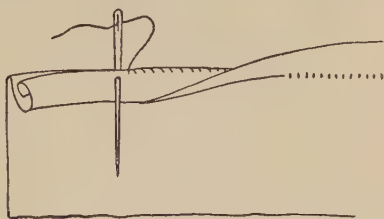


FIG. 95. Damask hem

outward curve is used in such places as around the bottom of gored or circular skirts or dresses. For method of making, see *Hems on Skirts or Dresses*, p. 101.

DAMASK HEM

This hem is especially suitable for use on household linens. Fold a plain hem the desired width, turning it twice to the wrong side of the material. Turn the hem back to the right side, creasing the material even with the first fold of the hem. Overhand the folded edges together (Fig. 95). Then press the hem flat.

NOTE. If the material does not crease easily, baste the hem in place before creasing it back to the right side. A hem in table linen may be creased by running it through the hemmer attachment with the machine unthreaded.

FACED HEM

This type of hem is used when there is not sufficient material to turn an ordinary hem; when the material is too heavy; when the dress or skirt is very circular; or when the hem is to serve as a decoration on the right side of the garment. For the method of making, see *Facings*, p. 62.

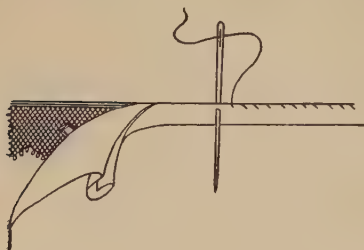


FIG. 96. French hem with lace overhanded on as hem is made

FRENCH HEM

This is a narrow hem that is used when lace is sewed on at the same time that the hem is made. No stitching shows

on the right side, and the hem has the appearance of a French seam on the wrong side. Make as a damask hem, except that it is first turned to the right side, instead of to the wrong side of the material (Fig. 96).

ROLLED HEM

Rolled hems are used for decorative purposes, or where a narrow, inconspicuous, and dainty finish is desired as on baby dresses, handkerchiefs, and other fine articles. Many varied effects may be obtained by using colored threads and different spacing of stitches.

Work from right to left; roll the edge toward you, rolling it tightly between the thumb and forefinger of the left hand, and making only one or two stitches before rolling more of the hem. A rolled hem may be held in place by *whipping* — a very fine, tight stitch, taken

by inserting the needle as in slant hemming but bringing it out on the back side of the rolled edge; by *slant hemming* — if a very inconspicuous edge is desired; or by *overcasting* — generally used when the hem is to serve as a decoration. Often the overcasting is done first from right to left and then in the reverse direction, to give the effect of cross stitches over the hem.

NOTE. In doing rolled hemming the fingers should be immaculately clean to prevent soiling the material. It is often easier to roll the edge evenly if it is rolled over a line of machine stitching, or over a thread or a line of basting.

HEMS ON SKIRTS OR DRESSES

Establishing the Hem Line

Gored or circular skirt or dress. Put on the garment and adjust it, fastening the closing, and putting on the belt, if one is to be worn. Stand on a table or fitting stool to bring the hem line near the level of the eye of the fitter. Have the fitter measure up from the table the number of inches the garment is to be from the floor when finished, using a yardstick, tailor's square, or a commercial skirt marker. If a rubber band is placed around the measuring stick at the desired height, it will facilitate marking and checking the hem line. The fitter should move around the one whose hem line is being established, rather than have her move. Mark the turning line of the hem by a line of pins or chalk marks (if a commercial marker is used) parallel to the floor and three or more inches apart. Remove the garment and fold on center front and center back, matching the side seams. Examine the marked line to see that it forms an even curve, and make any necessary changes. If there is any irreg-

ularity in the hem line as it is marked, allow the hem to turn as it "wants to" rather than forcing it to turn where it apparently should.

Straight skirt or dress. Put on the garment and adjust it. Have the fitter mark the desired length at *one* point, usually the center front. Remove the garment; turn the hem on a thread of the material. Baste the hem in place and try on the garment to check the length. If the length is uneven, make any needed adjustment at the top of the skirt or at the waist, hip, or shoulder of the dress, depending upon the design of the garment.

NOTE. If the garment is to be hung in this way, special care must be taken in cutting it so that the bottom edge comes on a thread of the material. Special care is also necessary in joining the parts — begin at the bottom and work toward the top, caring for any unevenness at the top. Garments made from plaid materials, or those having other conspicuous designs, should usually be hung in this way, and if possible the darker part of the design should come at the lower edge of the skirt.

Putting in the Hem

After the bottom line of the garment has been established, turn the hem allowance to the wrong side on the *marked line*, holding it in place with pins put in at right angles to the edge. Turn the hem on a crosswise thread at the center front and center back, and match the lengthwise seams in hem and garment. Baste the hem in place. Try on the garment and recheck the length.

NOTE. When a skirt is narrow or has a deep hem, it will be much easier to pin and baste the hem in place if a magazine or smooth, light-weight board is slipped between the two layers of the garment; or the skirt may be slipped over the end of the machine or the ironing board.

Finishing the Hem

If there is fullness at the top of the hem it may be cared for by means of darts or gathers.

Darts are generally used when the fabric is stiff. Make small darts at right angles to the edge of the hem, placing them where the fullness naturally falls, and *turning them*

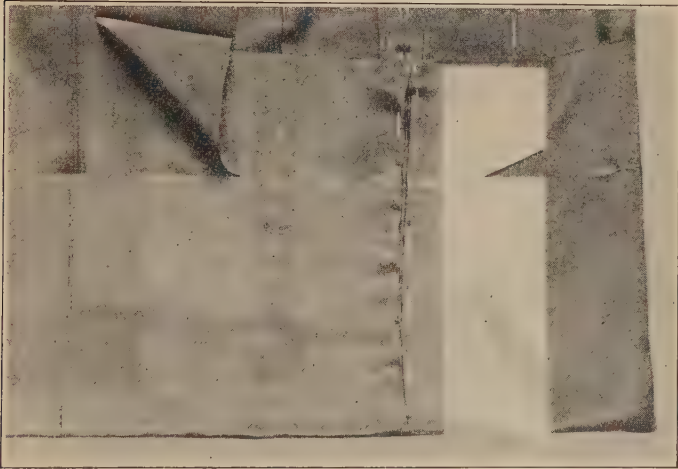


FIG. 97. Method of using a gauge to mark a hem of uniform width

all toward the left to facilitate pressing and stitching. Pin or baste in place, catching through the hem allowance only. Test the width of the hem with a gauge; if it is uneven, mark an even line with a pencil, tailor's chalk, or pins (Fig. 97) and then trim. Either turn in the raw edge of the hem from $\frac{1}{8}$ to $\frac{1}{4}$ inch, crease, and baste, or apply a narrow tape to finish the edge (see *Facing the raw edge*, p. 105).

Gathers are used on soft materials, and on wool when fullness is to be shrunk out (see *To shrink out fullness*

in the top of a hem, under *Pressing*, p. 179). Test the width of the hem with a gauge, mark, and trim. Turn under the raw edge of the hem from $\frac{1}{8}$ to $\frac{1}{4}$ inch, and hold it in place with a gathering thread put in by hand or machine. Pin the hem in place at the center front and center back, with pins at right angles to the edge. Draw up the gathering thread to make the hem fit the

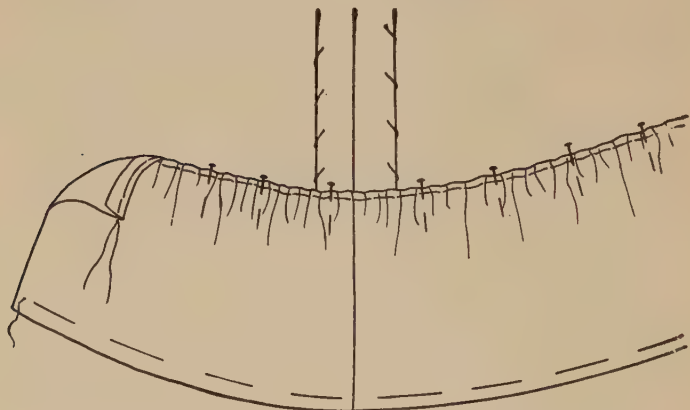


FIG. 98. Hem on a gored skirt with the fullness cared for by means of gathers

garment, and fasten the thread ends. Distribute the gathers as evenly as possible, so that the fullness falls at right angles to the edge of the hem. Pin and baste the hem in place (Fig. 98).

Hem stitched by machine. In house dresses, underwear, and children's clothes the hem is usually stitched in place by machine, with the stitching very close to the edge.

Hem sewed by hand. Hems in dresses are usually stitched by hand, so that the hem will be inconspicuous and the garment may be lengthened or shortened easily.

In light-weight material the raw edge at the top of the hem is usually turned under and held in place with either vertical or slip-stitch hemming. The first turning may be stitched by machine before the hem is fastened in place, to prevent fraying and to make the edge firm. This method is especially desirable when the length of the garment may have to be altered, as in dresses for growing children, and even for adults when fashion decrees frequent changes in the length of skirts.

On heavy cotton materials and on most wool fabrics the top edge of the hem should not be turned under, but should be finished by one of the following methods:

Running hemming. For the method of making this stitch, see *Stitches*, p. 218.

Catstitching is used on materials that fray but little, such as jersey or flannels, when there is not much fullness in the hem. (See *Catstitch*, p. 50.) The edge may be pinked to prevent fraying. Also, a row of machine stitching near the edge helps to prevent fraying and serves as a guide in spacing the stitches.

Facing the raw edge is the method used on materials that are inclined to fray, as ratine and rather loosely woven poiret twill. Cotton or silk bias tape, bias strips of cloth, Prussian tape, narrow ribbon, or silk seam binding may be used for the facing, depending upon the garment (Fig. 99). The silk seam binding, however, does

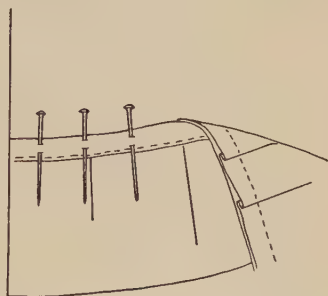


FIG. 99. Hem with top finished with a bias facing; fullness cared for by darts

not wear well. If Prussian tape is used, *it should be shrunk before it is applied*. If there is fullness, the darts or gathers should be made *before* the facing is applied.

Place the facing over the inner edge of the hem allowance, letting it extend slightly beyond the raw edge. Baste in place, easing the facing slightly if it is used on a gored garment. Stitch by machine as close as possible to the edge of the facing. Pin and baste the hem in place. Stitch the outer edge of the facing to the garment by hand or by machine, as desired.

17. LACE AND EMBROIDERY

Laces and embroideries are made in such a wide variety of widths, textures, and designs that it is difficult to make general statements regarding their application to garments. As a rule, lace has both edges finished so that there is no problem of concealing raw edges; embroidery usually has one or two raw edges, depending upon whether it is to be used as an edge trimming or an insertion. Most fine or medium-weight machine-made laces have an edge thread which can be drawn up to gather the lace.

Attaching Lace to an Edge

Lace may be attached to a garment either by hand or by machine. If a dainty effect is desired, it is sewed on with the overhand stitch (see *Stitches*, p. 221, and *French Hem*, p. 100). If a handmade appearance is not important, the lace may be machine stitched to the edge in one of the following ways:

Stitched by machine before the hem is turned. This is a very quick and easy method, and no machine stitching is

visible on the right side. Mark the fold line of the hem and apply the lace, right sides together, so that the straight edge of the lace extends about $\frac{1}{16}$ inch beyond this line and the scallops turn away from the edge. Baste or pin, and stitch. When the hem is turned in the ordinary way, the lace automatically falls into position.

Stitched by machine to a finished edge. Apply the lace flat to the garment with the straight edge just inside the edge, either on the right or the wrong side, depending upon the effect desired. Pin or baste, and stitch.

Stitched with a machine attachment. Most sewing machines have attachments which enable one to sew lace on at the same time that a narrow hem is made or a binding is stitched onto the garment.

Inserting Lace

Apply the lace flat on the right side of the material, and stitch by hand or machine along each edge. Then cut away the material beneath the lace and finish the raw edges by rolling and whipping them (see *Rolled Hems*, p. 100), or with very narrow hems.

Attaching Embroidery

Embroidery is attached to a raw edge with any of the following seams: plain seam (overcast), French seam, flat fell, standing fell, or rolled seam. Sometimes the fabric is cut away along the edges of the embroidered section, and the embroidery is then attached with overhand stitches in the same way as lace.

Entre deux is a fine, narrow insertion that is often set into the seams of dainty lingerie garments. If the garment requires fitting, baste the parts together as for a

plain seam and fit the garment. Mark the seam lines; then rip the seam apart and insert the lace. If the garment does not require fitting, the insertion is applied before the parts are basted together.

If one side of the seam is more bias than the other, or if one side is to be gathered, join the insertion *first* to the straighter or shorter side. Pin and baste it to

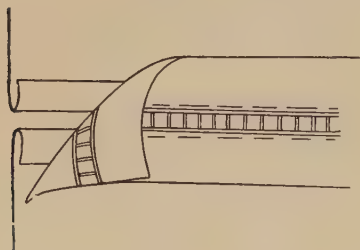


FIG. 100. *Entre deux* set into a seam

one seam edge, right sides together, so that the lines of the seam allowance on the garment coincide with the center of the *entre deux* (Fig. 100). Then pin and baste it to the other seam edge in a similar way. If the second edge is to be gathered,

this should be done before joining. Care must be taken to have both sides exactly the same length. Use either a rolled or a standing fell seam (see *Seams*, pp. 187, 189).

Joining Lace and Embroidery

Both lace and embroidery should be joined with the designs matching. A French seam may be used for lace or very fine embroidery, but it is usually easier to match a design by making a plain seam. This may then be finished as a hemmed or a standing fell seam, or an imitation French seam; or the edges may be trimmed close and buttonholed, overhanded, or blanket stitched. When there is a conspicuous design the ends may be lapped, matching the design, and overhanded, buttonholed, or blanket stitched in place on the right side. The ends

need not be cut straight, because an irregular line following the design may be less conspicuous. The raw edge may be finished on the wrong side in the same way as on the right side, or it may simply be trimmed close to the stitching.

Setting in Medallions

Baste the medallion in place on the right side of the material. Stitch by machine, hem, blanket stitch, overhand, or make Bermuda fagoting around the outside of the medallion. The cloth is usually cut away beneath the medallion close to the stitches; but if hemming stitches have been used, leave enough of the material so that the raw edges may be rolled and whipped.

18. LININGS

DRESS LININGS

A dress lining serves as a protection to the dress and sometimes as a foundation for it. When fashion demands loose-fitting garments (and almost always in the case of children's clothes), skirts are hung on linings instead of being attached to belts. When possible, the lining should be detachable, so that it may be easily laundered. Linings may be made of many different materials, depending upon the design of the garment and the material of which it is made. Pongee, China silk, crêpe de Chine, radium, A B C silk, lawn, net, nainsook, or light-weight longcloth may be used. For dresses made of transparent material it is usually desirable to have the lining of the same color as the garment; if a dark material is used, care must be taken to make sure that it does not crock.

Design of Lining

The neck line of the lining should approximate the neck line of the garment. The two neck lines may be

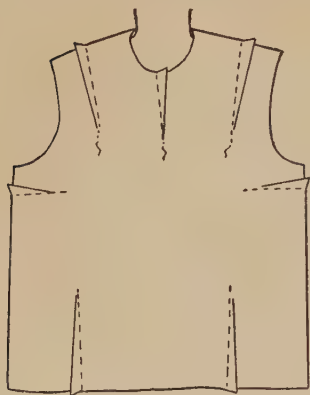


FIG. 101. Lining, showing possible location for darts

the same size if they are fastened together all the way around the neck, or the inner may be slightly lower if tacked in place. If linings are to fit closely, the fullness should be taken out by means of darts. The number and location of the darts will depend upon the figure and upon the design of the garment (Fig. 101). If protection is needed just across the shoulders, only the upper half of the back of the waist needs to be lined. The lining

is sewed to the garment at the neck, the shoulder, and the underarm seams, so that the strain across the shoulders comes on the lining instead of on the dress.

Edge Finishes for Linings

The neck, armseyes, and bottom of the lining may be finished with a shell edge, a narrow hem, a narrow lace-finished hem, a facing, or picoting.

Methods of Attaching Skirts to Linings

The method of attaching the skirt to the lining will depend upon the kind of material in the garment and the way that the fullness is cared for at the top of the skirt.

Skirt and lining finished separately and joined. When

a wool skirt of nonwashable material is to be joined to a washable lining, the bottom of the lining may be finished with a hem or facing and the skirt with a band, the two being joined by a line of long machine stitches near the top of the band. Such a joining is sufficiently firm, and yet it can be ripped easily when one wishes to launder the lining. For children's garments it is often advisable to button the skirt to the lining.

Skirt and lining (or waist) joined with a band. Prepare two strips of the desired length and width, plus seam

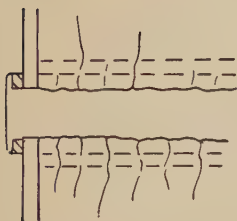


FIG. 102. Skirt and lining joined with band

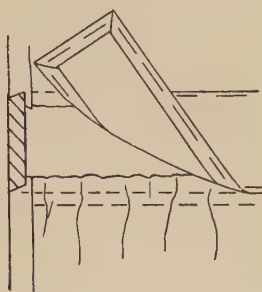


FIG. 103. Facing of band basted in place

allowances. Finish both the top of the skirt and the bottom of the lining with gathers, darts, or plaits, or leave plain if there is not too much fullness. Baste and stitch the upper edge of the band to the lining and the lower edge to the skirt (Fig. 102). Turn under the seam allowances of the facing, and baste in place (Fig. 103). Then hem by hand.

NOTE. If it is desired to have the stitching show on the right side, baste the facing strip to the lining of the skirt and then baste in place the outer strip. Finish with machine stitching rather than hand hemming.

The facing may be attached at the same time that the skirt is sewed to the lower edge of the band. It is then turned up so that it covers the band; the ends are turned under, and the band is stitched as close as possible to the top edge. (See also *Bands*, p. 1.)

The skirt is joined directly to the lining when the lining has no fullness or when the fullness is held in place by darts.

Method A. Gather, plait, or dart the fullness at the top of the skirt. Place the right side of the skirt to the right side of the lining, matching the center and ends. Pull up the gathers and adjust them, or arrange plaits. Finish the raw seam by covering it with a strip of material (from $\frac{3}{8}$ to $\frac{1}{2}$ inch wide when finished) which is stitched along the lower edge at the same time that the skirt and lining are stitched together. Turn the facing strip up on the lining and stitch flat.

Method B. Attach as in Method A except that the seam is finished with a binding instead of a facing.

Method C. Care for the fullness as in Method A. Join the skirt and lining, wrong sides together, with a plain seam, allowing the lining to extend about $\frac{1}{2}$ inch beyond the edge of the skirt. Finish with a flat fell seam, p. 186.

COAT LININGS

Material should be chosen which does not crock, and which is smooth so that the garment may be slipped on easily. Crêpe de Chine, satin, pussy willow, flat crêpe, woolen flannels, and Venetian cloth are suitable.

Cutting

Cut the lining, using as a pattern the old lining or the coat pattern. In case the lining is cut by the coat pat-

tern, allow from 1 to 2 inches for a plait in the center back (to provide for extra width across the shoulders) and deduct the width of the front facing of the coat.

Making

Coat linings may be made completely before setting into the garment, or they may be only partially made.

Lining with set-in sleeves. Baste and press the plait in the center back. Stitch and press open the underarm, sleeve, and any other lengthwise seams. Place the garment wrong side out on a dress form or table. Put the wrong side of the lining to the wrong side of the coat with underarm seams matching. Fold back the fronts of the lining toward the center back. Tack the underarm seams of the lining and coat together close to the stitching, easing in the lining. Pin the front of the lining to the front facing, turning in the edge of the lining and easing in any fullness. If there are shoulder darts in the coat, the fullness in the lining may be taken care of either where the lining laps over the front facing or by darts which may be tacked and pressed in place. Pin the lining to the garment at the front, the shoulder, and around the armseye. Turn under the seam allowance of the back across the neck and shoulders. Lap the back onto the front at the shoulders; pin the shoulder seams and across the back of the neck. Turn under the lining a seam's width at the bottom. Pin in place, from $\frac{3}{4}$ to $1\frac{1}{2}$ inches up from the lower edge of the coat, which should have a hem from 1 to 2 inches wide.

NOTE. If desired, after the hem is made in the lower edge of the garment, the lining may be hemmed and allowed to hang free at the bottom.

With the sleeves of the coat and the lining wrong side out, tack the lengthwise seams together, easing in the fullness in the lining. Turn the lining right side out over the coat sleeve. Turn under, pin, and baste the seam allowance at the armseye of the lining. Pin and baste the lining in place around the armseye of the garment. Turn under and baste the lower edge of the sleeve lining in the same way as the lower edge of the coat lining, except that it is never left loose. Turn the garment right side out, try on, and check the fit of the lining. Hem the pinned or basted edges to a single thickness of the garment, using the slip-stitch method (see *Slip-stitch hemming*, p. 218) except that the stitches are usually made not over $\frac{1}{8}$ inch long. Remove the bastings.

Lining with raglan or epaulet sleeves. This is made in the same way as the lining with the set-in sleeve, except that all the seams are stitched and pressed open before the lining is attached to the garment. As this is a quicker method than the first one described, it is often used for lining the cheaper coats with set-in sleeves.

19. MACHINE HEMSTITCHING AND PICOTING

Machine hemstitching is used for construction purposes, for decoration, or for both. It is used for seams, hems, tucks, and for applying folds, bands, and ruffles. Machine hemstitching is sometimes used as an edge finish for collars, cuffs, ruffles, bands, luncheon sets, etc.

Preparation for Machine Hemstitching

When basting for machine hemstitching, it is advisable to use thread of the same color as that which is to be

used for the hemstitching; then, if the basting stitches are small, they need not be removed. If the hemstitching is to be done with silk thread, it is well to use silk for basting, because it is less conspicuous and so may be left in, and because silk thread does not pull the material as does cotton thread. Sometimes straight lines may be marked by creasing and pressing, or by drawing a thread. Curved lines may be marked with even basting. Great care must be taken to make this basting line absolutely true, for any irregularities will show up when the hemstitching is done. Machine hemstitching more closely resembles double hand hemstitching if one or two threads are drawn where the hemstitching is to be done.

Applying folds, bands, or ruffles. Baste in the usual way.

Edge finish. The hemstitching is done in the ordinary way, and then the extra cloth is cut away just beyond the outer edge of the stitching.

Hems. Baste as for hand or machine hemming.

Seams. Baste as for a plain seam, then baste flat, turning it to either side, but never opening the seam.

Tucks. Baste in the usual way, then baste the tuck flat to the article, turning the tuck in the desired direction.

IMITATION HEMSTITCHING

Plain machine stitching can be made to resemble hand hemstitching. Prepare as for hand hemstitching except that the edge of the hem is brought down to the center of the pulled threads and basted in place. Stitch as for an ordinary hem. The length of the machine stitch determines the coarseness of the hemstitching. After stitching, pull the stitched edge back on the pulled threads as far as it will go. This forms a single hemstitching. Where

double hemstitching is desired, this is a satisfactory method for the first row, but the second row must be done by hand.

PICOTING

Picoting is made by cutting away the outer edge of machine hemstitching. It is used for an edge finish, such as the edges of collars, cuffs, ruffles, and seams. It is sometimes used to finish the neck or the bottom of a garment; however, it is not a firm finish, so it is not satisfactory for these purposes on garments where there is strain on the edge.

Preparation for picoting. In general the material is prepared for picoting in the same way as for ordinary machine hemstitching. It is well to allow at least $\frac{3}{4}$ inch for fraying beyond where the hemstitching is to be placed. If the entire length of the hemstitching is to be placed an equal distance from the edge, all the way, no guide line is necessary.

NOTE. When a large amount of material is needed, as for bands or ruffles, it is an economy to have the hemstitching placed in such a way that each half of it, when it is cut, will form the finish of one edge; thus one line of hemstitching will do for the edges of two strips. This may be done in a series when both edges of a strip are to be finished.

Cutting. Press carefully, then cut as near to the outside edge of the hemstitching as possible; this makes the edge somewhat more firm than to cut through the exact center. When making banding or ruffling by the method mentioned above, it will be necessary to cut through the exact center, but there is usually little strain on the edges of such trimmings, so that the method is quite satisfactory.

20. MARKINGS

Various means are used for marking material when a garment is in process of construction: pins, needles, pencil, tailor's chalk; uneven basting, guide basting, or tailor's tacks; white carbon paper or transfer patterns; or drawn threads.

Pins, placed end to end, are used to mark a line, as an armseye, or the fold lines of plaits or tucks: two crossed pins are used to mark the location of snaps or buttons, and a single pin may mark the location of a buttonhole.

Needles are often used for similar purposes and are preferable to pins if the fabric mars easily, as does taffeta.

A *pencil* may be used to mark lines which indicate where an edge is to be trimmed off, as in evening the top of a hem; to mark the location of fasteners, or the notches on a seam edge on light-colored, nontransparent material.

Tailor's chalk can be obtained in different colors and has an advantage over a pencil, in that it makes a temporary mark which can be brushed off after it has served its purpose. It may be used in any of the places where either pins or a pencil are used.

Uneven basting (see *Stitches*, p. 215) is used to mark seam lines, fold lines of plaits, scallops, the location of machine hemstitching, etc.

Guide basting (see *Stitches*, p. 217) is used to mark the center front and center back of garments, and straight seam lines or folds of plaits.

Tailor's tacks are used to mark the location of plaits, pockets, and trimming (Fig. 104). They are made before the pattern is removed from the material. Using a

long double thread, take a stitch through the material at the perforation in the pattern. Take a second stitch on top of the first. Allow the second stitch to form a loop. When perforations are close together, carry the thread along on the upper side, forming a loop between

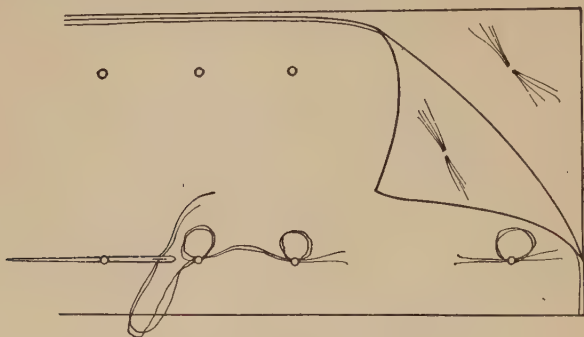


FIG. 104. Tailor's tacks

perforations. These loops must be clipped before the pattern is removed. If the material is double, raise the upper part and clip the threads in the center.

White carbon is very useful in marking the location of bound buttonholes, pockets, tucks, darts, etc. Place the material on a softwood table or board, and trace the markings with a tracing wheel.

21. MATCHING PLAIDS, STRIPES, AND FIGURES

Plaids, stripes, and figures may be symmetrical in design or they may have an up and down, a right and left, or both. When the design is symmetrical it is usually possible to match it almost perfectly at the shoulder and underarm seams and to have crosswise stripes in sleeve and garment match at the notches in the armseye. When

the design is not symmetrical the problem is more difficult, and perfect matching at seam lines is often impossible. If the following suggestions are followed, however, the finished garment will present a pleasing effect. When a plaid or other design has a right and left, the same direction of the plaid should be kept around the entire garment; for example, if, when looking at the front of a garment, the wide stripe of the plaid is turned to the left, it should be turned to the left when looking at the back and sleeves. When one section of a plaid is very conspicuous in color or size, it may be advisable to balance the garment by making the center of this section the center of the garment. To insure having the design properly matched, baste the seam from the right side with an alteration basting stitch (see *Stitches*, p. 216). After the seam is stitched it may be finished as any seam which is first stitched on the wrong side. French seams are not satisfactory when one has to match a design, as it is difficult to match a design at the second stitching.

22. MEASUREMENTS

Certain measurements are needed in selecting and using patterns and in estimating the amount of material required for garments. The type of garment to be made will determine the measurements needed. All measurements are taken from the front except in cases that are specifically mentioned. These measurements should be taken in the following manner:

Arm. For girth, inside length, and outside length of arm, shoulder to wrist, hand, and wrist measurements, see *Sleeves*, p. 196.

*Armpit to floor.*¹ From the armpit to the floor.

Armpit to knee. From the armpit to the bend of the knee.

Bust (breast or chest). An easy measure over the fullest part of the bust and straight across or slightly raised in the back, with the person doing the measuring standing behind the one being measured.

Hip. An easy measure taken around the fullest part of the hip with the tapeline parallel to the floor.

Neck. A snug measure taken around the base of the neck.

Shoulder to bust. From the highest point on the shoulder to the bust line.

*Shoulder to floor.*¹ From the highest point on the shoulder straight down to the floor.

Shoulder to knee. From the highest point on the shoulder straight down to the bend of the knee.

Shoulder to waist or hip. From the highest point on the shoulder to the desired waist line, or to the hip line.

Shoulder length. From the base of the neck to the end of the shoulder bone, with the tapeline a little back of the top of the shoulder.

Waist. A snug measure around the body at the normal or the desired waist line.

Waist to crotch. From the waist line at the center front to the center of the crotch.

Waist to floor. From the desired waist line to the floor.

Waist to knee. From the desired waist line to the bend of the knee.

¹ The length of the garment is determined by deducting from this measurement the number of inches that the lower edge of the garment is to be from the floor, and adding whatever hem allowance is desired.

Width of back. Across the narrowest part of the back from armseye to armseye. For location of armseye, see *Sleeves*, p. 192.

Width of front. Across the narrowest part of the chest from armseye to armseye. For location of armseye, see *Sleeves*, p. 192.

23. MENDING

Mending should be done at the first sign of wear, in order to save work, to make the article last longer, and to keep the mended place as inconspicuous as possible. It is usually desirable to mend the article before it is laundered.

Mending may consist merely of restitching ripped seams, sewing on fasteners, or replacing worn parts such as collars and cuffs, or it may require darning or patching. In the process of darning, the worn or broken threads are replaced and reënforced by weaving in new threads; in patching, the hole or worn place is mended by inserting a piece of material.

DARNING

Darning by Hand on Woven Materials

Most darning is done by hand, using crewel needles or sharps as fine as the thread will permit. The thread used should usually match the threads of the material. In wool materials, wool yarn or cotton thread is preferable to silk because it shows less. It is often desirable to use ravelings of the cloth; if there is no extra material from which to secure them, they may be obtained from the seams or the top of the hem.

Tears may be classified as straight, diagonal, and three-cornered. The methods used in darning will vary somewhat with the kind of tear.



FIG. 105. Darning a straight tear

Straight tears are the easiest to mend. The darning is usually done from the right side, but in very heavy materials it may be done from the wrong side, catching the stitches only part way through the cloth. Match the torn edges as carefully as possible, use no knot, and, beginning a little beyond the end of the tear, draw the edges together with rows of fine running stitches. These stitches should extend far enough beyond the sides of the tear to hold the edges together firmly and to reënforce any yarns weakened by the tear (Fig. 105). Do not draw stitches tightly enough to pucker the material. Make the rows of stitches irregular in length, and stitch back and forth only enough times to hold the edges together firmly. Extend the rows of stitches beyond the tear, and cut off the thread without fastening it.

A *three-cornered tear* is mended like a straight tear, except that at the corner the rows of stitches should be slanted as in the fan of a buttonhole (Fig. 106).

In a *diagonal tear* both the warp and filling threads are broken at the same place. To mend, first fill in the warp

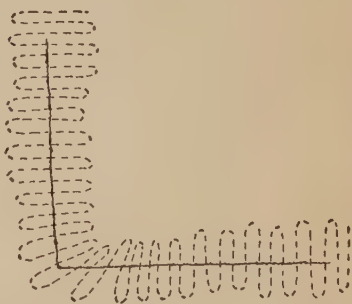


FIG. 106. Darning a three-cornered tear

threads as in Fig. 105. Then turn the cloth at right angles and put in rows of filling threads, weaving under and over the lengthwise threads, alternating as in plain weaving (Fig. 107).

Darning worn places. Worn places may be strengthened or reënforced on the wrong side by darning in extra warp or filling threads or both, depending upon how much the places are worn.

Reënforced darn. If the material is badly worn, baste a piece of cloth under the worn place. Hold the reënforcement in place by catching through it with the darning stitches. Trim off the reënforcement close to where the lines of stitches end.

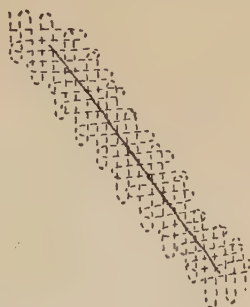


FIG. 107. Darning a diagonal tear

Darning by Machine on Woven Materials

Darning by machine is a satisfactory and quick way to mend towels, sheets, table linen, and underwear. Use thread of the same size as the yarns in the material. Tie up the presser foot lever so the foot is about $\frac{1}{16}$ inch above the feed. With a short stitch, stitch back and forth, lengthwise of the material, over the worn spot and holes, drawing the material back and forth with the hands. Repeat this process until the worn spot is sufficiently covered, then turn the material at right angles and stitch crosswise over the same place. This process is facilitated if the material to be darned is held taut by means of an embroidery hoop. The hoop should be slipped under the presser foot upside down, that is, with the cloth against the feed.

Darning on Knitted Materials

The thread used in darning knitted materials should be of the same color, size, and texture as the yarns used in the fabric. In darning silk hose, mercerized cotton may be used satisfactorily in the feet, but if the darn will show it is better to use silk thread. A darning ball

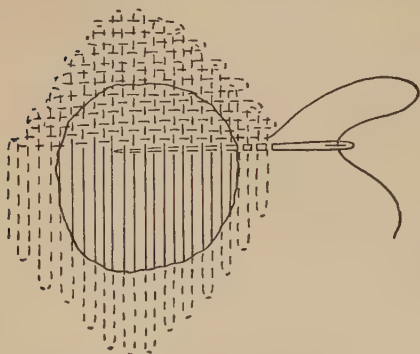


FIG. 108. Darning a hole

is a convenience in mending places difficult to hold or reach, as the toes of stockings and sleeves of sweaters. Any of the methods we have suggested for darning woven materials may be used for knitted fabrics, but hand darning is preferable to machine darning be-

cause it is more elastic. The darn will be still more elastic if a small loop is left at each end of every row of stitches.

Darning holes. Trim the edge of the hole so that there are no ravelings. Put in lengthwise rows of running stitches, beginning far enough away from the hole so that the worn places are reënforced. When the hole is reached, carry the thread across it and continue with running stitches. Put in enough rows to cover the hole and worn places. These rows should be about the width of the thread apart, and should be of uneven lengths. Turn the cloth and put in crosswise rows of stitches, weaving under and over the lengthwise threads as in plain weaving (Fig. 108).

Runners may be mended with running stitches, but the following methods are more satisfactory :

Mending runners with chain stitches. When a very inconspicuous darn is desired in sweaters and the legs of silk hose, chain stitching may be used, since it resembles knitting in appearance. Begin a little beyond the end of the runner and fill it in with chain stitches, catching up one of the dropped stitches with each stitch. Continue a short distance beyond the runner and fasten the thread securely.

Mending runners with a crochet hook. Pull the first dropped stitch through the loop at the end of the runner with a crochet hook. Then pull the next dropped stitch through the loop thus formed, and continue in this manner throughout the length of the runner. Fasten the last loop to the loop at the other end of the runner with several overhand stitches. This method is comparatively easy if the garment has rather coarse yarns ; it can be done on silk hose, but it is a very laborious process.

Mending runners with overhand stitches. This is a quick method of mending runners and rips in seams. Working from the right side, begin beyond the end of the runner and draw the edges together with overhand stitches, making sure to catch the loop of the last dropped stitch. Continue to the end of the runner and extend beyond the end as in the beginning. Care should be taken not to draw the stitches too tight.

MENDING LEATHER GLOVES

To repair rips in seams, use overhand stitches or backstitches, depending upon the effect desired and the kind of seam used. Use cotton rather than silk thread, because it is not so apt to cut the leather.

To repair tears, blanket stitch each edge of the tear, then draw the two edges together by catching the purls on each edge with overhand stitches.

PATCHING

The material for the patch should match the article to be mended as closely as possible. New material to be used on a faded or shrunken article should be faded and shrunk to match. When no extra material is available, a pocket or a piece from the under side of a hem or some other inconspicuous place in the garment may be used.

There are several methods of patching. The method used will depend upon a number of factors, such as the kind of cloth, the type of garment, and the location of the hole.

Hemmed Patch

This patch is used on light and medium-weight materials when strength is very important, as in wash garments. It may be stitched by hand or by machine. Since saving of time is an important factor in mending, hand hemming should be used only when machine stitching is too conspicuous, and in places difficult to stitch by machine, such as the knees of pajamas, overalls, etc.

Preparation of the article to be mended. Trim away the worn or torn parts. Since square and rectangular patches show less than round or irregular ones, and since they are more easily made, it is usually desirable to trim along the thread of the material.

Preparation of the patch. Place the patch to the wrong side of the article, making sure that the patch laps beyond the edge of the hole the same amount on all sides, and

that the design and threads of the materials match. Pin in place and baste if necessary. Clip the corners of the hole diagonally to the desired seam line. Turn in the raw edges, pin in place, and baste if necessary (Fig. 109). Stitch by machine close to the edge on both the right and wrong sides, or hem by hand.

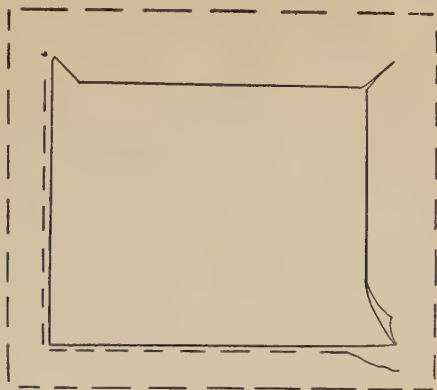


FIG. 109. Hemmed patch

It may be more convenient, if the hole is quite large, to pin in place the material from which the patch is to be cut, before trimming out the hole. Finish the right side, then cut away any extra material on the wrong side, and finish the edge.

Variations of the Hemmed Patch

The raw edges may be held in place in one of the following ways when the materials used are too heavy to be turned under (as blankets), or when the material does not fray (as knitted underwear and stockings).

Catstitch is used on either woven or knitted materials and is especially desirable for the latter because of its elasticity (Fig. 110). For method of making, see *Decorative Stitches*, p. 50.

Darning may be used on either woven or knitted materials. Since it requires considerable time to make a

good-looking patch, darning is used only where neither catstitching nor hemming is satisfactory, as on men's trousers or the elbows of coats and dresses (Fig. 111). For the method of darning, see *Tears*, p. 122.

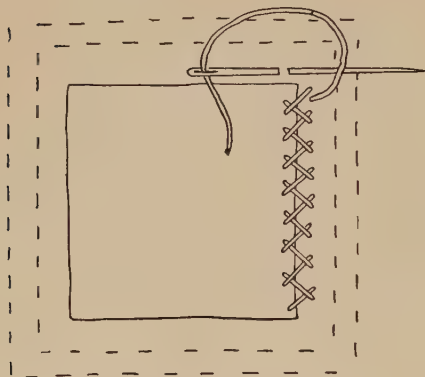


FIG. 110. Catstitch patch

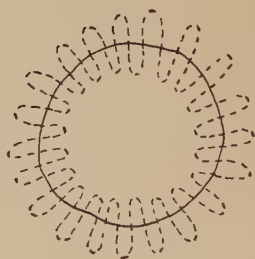


FIG. 111. Darned patch

Hemming stitch is used in knitted materials where the catstitch would be too conspicuous, as in stocking legs. (See *Stitches*, p. 218.)

Glued Patch

A quick and practically invisible method of patching woolen and silk materials is with the use of mending tissue, mending cements, and glue. These are generally used on a tear or a split and to reënforce worn places; they are seldom satisfactory when the edges of the tear are frayed or when there is a hole. Neither are they satisfactory on thin materials or on garments which are to be laundered.

With mending tissue. Working from the wrong side, match and draw together the torn edges as carefully as

possible. Then place over them a piece of mending tissue just large enough to extend a little beyond the edges of the tear. Cover the mending tissue with a piece of the material, matching the lengthwise and crosswise threads of the article and the patch. Press with a *warm* iron to make the tissue and the cloth hold together. If too hot an iron is used, the tissue will become hard and rubbery, and a stain may appear on the right side of the article. Let the tissue dry thoroughly before handling or wearing the article.

With mending cements and glues. Working from the wrong side, carefully match and draw together the torn edges. Brush over this space a light coating of glue or cement. Cover with a piece of the material, matching the lengthwise and crosswise threads. Place a cold iron or any heavy object over the patch until the glue or cement sets. If too much glue or cement is used, a stain will appear on the right side of the garment, and the patch will be stiff.

24. MITERING

When a wide hem is turned, it is usually mitered at the corner to avoid bulkiness. The method described below may be used whether the corner is square or pointed. When lace is sewed around a corner, in order to have the outer edge lie flat, it is necessary either to full the inner edge of the lace or to miter it.

Mitering a corner in a hem. Turn the hem to the right or wrong side as desired, being careful to crease well at each side of the corner to be mitered. Open the hem and turn it the other side out and recreate it so that the extra material, instead of being turned inside the hem,

comes out at the corner (Fig. 112). Crease along the diagonal line from the corner to the inner edge of the hem to mark one side of the seam line. Fold the corner in the opposite direction to mark the other side of the

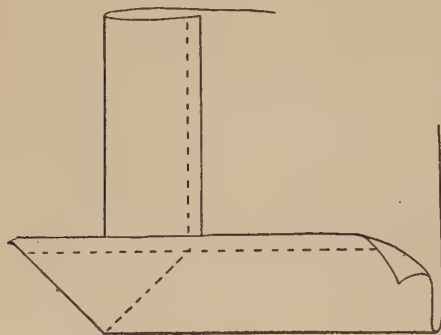


FIG. 112. Mitered corner in a hem, showing how to crease for the diagonal seam at the corner

seam line; match the seam lines; pin, then baste. Stitch exactly on the seam line, *just to the crease* which marks the first turning of the hem, then fasten the thread. Trim off the extra material to within $\frac{1}{8}$ inch of the stitching, clip the corner as close as possible to the

stitching, and press open the seam (Fig. 113). Turn the hem right side out and stitch in place, either by hand or machine.

NOTE. If all the corners are alike, finish one as described, and then, using the piece cut out as a pattern, cut the same amount from the other corners.

Mitering lace or embroidery. Plan the location of the seam where the lace is to be mitered, before starting to sew the lace onto the garment. Plan so that the pattern will be matched as nearly as possible. Start from the outer edge of the lace and baste a seam, taking out a V-shaped piece large enough to make the lace lie flat and not pucker or draw at the outer edge. Stitch the seam with backstitches or the combination stitch, trim

off the extra material, and whip the raw edge on the wrong side; or make a seam by lapping in such a way as to follow the pattern, and buttonhole over the seam. The latter method is preferred if the lace is very heavy or the pattern is distinct.

25. PATTERNS

SELECTION

There are many different makes of commercial patterns available, all of which have similar characteristics. Patterns are sold by the number which indicates the design of the pattern, and by the size or age. The sizes of children's patterns are indicated by age and chest measure; of women's, by bust, hip, or waist measure; of misses', by age or by the same measurements as women's patterns; and of men's, by neck, breast, or waist measure. Since patterns are made for average-sized people, measurements should be checked (see page 132), and when selecting misses' and children's patterns it is not advisable to rely wholly on the age. The bust measure is used in selecting patterns for dresses and similar garments; the hip measure is usually a more satisfactory guide than the waist measure in selecting patterns for skirts and knickers. Some difficulties in fitting may be prevented if patterns are carefully chosen, so it is advisable to experiment with different makes, to find those best

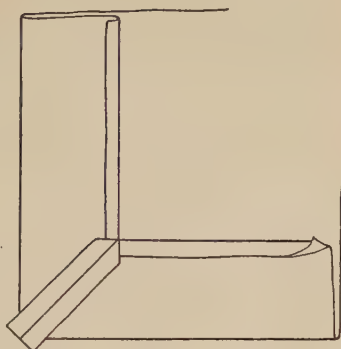


FIG. 113. Mitered corner, showing the appearance after the seam has been stitched and trimmed

suited to the figure. Two patterns of the same bust measure may vary in the width of back and front, or the slant of the shoulder seam. Most patterns are made for the average figure, but some are best suited to a certain type — as for a tall, slender figure. Some manufacturers make special patterns for abnormal figures — figures with large hips, for instance.

USE OF PATTERNS

The information that is given on a pattern pertains to the cutting out and making of the garment, and should be studied and understood before the pattern is used. This information is indicated in different ways, and varies with the make of the pattern. In some patterns the directions are printed directly on the pattern, while others have perforations, notches, and numbers, with a key to explain their meaning. Diagrams usually accompany the pattern, showing how to place it on different widths of material. Perforations and notches, or printed directions, indicate when the pattern should be placed on a fold of the material, as well as showing how it should be placed relative to the straight of the material; they also indicate joinings, seam lines, and trimming lines.

TESTING PATTERNS

Since patterns are usually made for the average figure, they should be checked carefully before the garment is cut out. There are several methods of testing, and the method used will be determined by the type of garment, the material used, and whether or not the figure is normal.

Checking the pattern with the individual's measurements.

This method is usually used for close-fitting garments. Using the individual's measurements (see *Measurements*, p. 119), check the corresponding places on the pattern, measuring from seam line to seam line. It is usually unnecessary to check the measurement by which the pattern has been selected; that is, bust, waist, or hip measure.

Pinning the pattern together and trying it on. This method is generally used because it is possible to check size and also to determine whether any changes in line and design are advisable. Pin the pattern together along the seam lines and try it on. Be sure that the pattern is well adjusted to the figure, with the center front and center back properly placed. If a dress pattern is being fitted, the dress should be removed before the pattern is slipped on.

Cutting a test garment from muslin or any other inexpensive material and fitting it. This method is used as an additional check for the pattern when a person has an abnormal figure, or when one is using expensive material. The pattern should be carefully tested by checking its measurements, or by trying it on. Make all necessary alterations on the pattern, and then cut out the test garment. Pin and baste the garment together and fit it (see *Fitting and Foundation Pattern*, pp. 85 and 92). After making all the necessary alterations, rip apart and use the pieces of the test garment as a pattern for the garment to be made. If the figure is normal and the test garment is made merely as a safeguard in the use of expensive material, the test garment may be of material suitable for a dress (such as percale or gingham), and after it has served as a pattern it may be made up.

Checking the pattern by means of a foundation pattern. This method is especially helpful when it is difficult to have assistance in fitting. To test the new pattern, place the foundation pattern (see *Foundation Pattern*, p. 92) on the commercial pattern, matching the center-front and the center-back line. Note any necessary changes in the new pattern.

ALTERATIONS OF PATTERNS

Patterns may need to be altered to change the size, to fit figures that vary from the average, and to change the

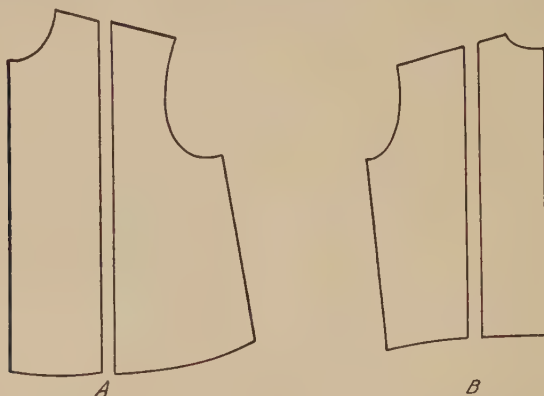


Fig. 114. To increase the bust measure and the width of the shoulder Slash from the center of the shoulder line, straight down to the lower edge, on both the front and back pieces of the pattern. Separate each piece to add $\frac{1}{4}$ of the additional width needed. Correct the shoulder line

design. Sometimes it is unnecessary to change the pattern in making simple alterations, since such alterations can be made by laying the pattern over a little way from the edge or the fold of the material, or by cutting partially around the pattern and slipping it over the desired

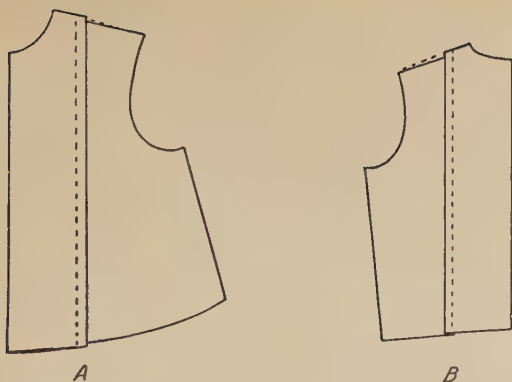


FIG. 115. To decrease the bust measure and the width of the shoulder
Lay a fold in both the front and back pieces, taking out $\frac{1}{4}$ of the extra width
in each fold. Correct the shoulder line

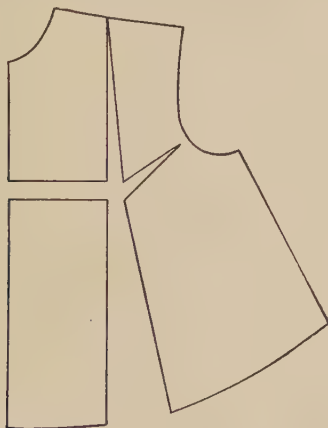


FIG. 116. To increase the bust measure without increasing the
width of the shoulder

If only a small amount is to be added, make a slash in line with the center of the shoulder beginning at the lower edge of the pattern and cutting to within $\frac{1}{2}$ inch of the shoulder. Spread the pattern to give the additional width needed. If the bust is very full, extra length will be needed also. To give this length, slash at the fullest part of the bust, straight across from the center of the front to the first slash, and then diagonally to within $\frac{1}{2}$ inch of the armseye. Spread the pattern to give the additional length needed

distance before cutting the rest of the way around. The latter method is often used when increasing the bust measure and the width of the shoulders. If the changes are made on the pattern (see page 135), the edges of the



FIG. 117. How to increase the width of the shoulder

Add one half the extra width needed, at the end of the shoulder, on both the front and the back of the pattern, keeping a good armseye line. Only a small amount should be added in this way. It is often necessary to increase the width of the back also (see Fig. 114, *B*)

pattern may need to be corrected. When the pattern must be altered a great deal, it is advisable to cut a new pattern and retest it before cutting out the garment.

For alterations of waist, skirt, and dress patterns, see diagrams (Figs. 114-122) and explanations on the following pages. For alteration of sleeve and cuff patterns, see *Sleeves*, pp. 198 and 213, and Figs. 169-174 and 182-183.

PREPARATION OF MATERIAL FOR CUTTING

Sometimes it is desirable to shrink the material before it is made up (see *Pressing*, p. 175). If the material has not been cut along the thread of the cloth, it should be straightened by pulling a thread and trimming, or by cutting along a thread. If the material has been stretched out of shape in the finishing process, it should be straightened by stretching it diagonally, by clipping the selvage slightly in the place where the material is most out of line, or by dampening and ironing or pressing.

If there is a decided crease in the material, due to folding, which will interfere with the cutting of the gar-

ment, it should be removed before the pattern is placed on the material. For method of removing creases, see *Pressing*, p. 175.

PLACING PATTERN ON MATERIAL

Place the pieces of the pattern so as to use the material to the best advantage. For this purpose the material is

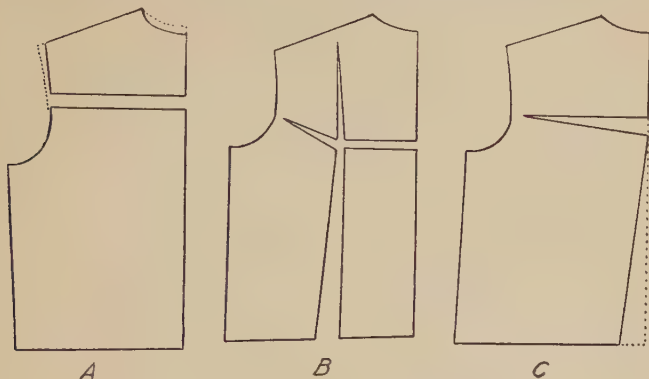


FIG. 118. To alter for round shoulders

A, when extra length is needed all the way across the back, slash straight across the back of the pattern from the middle of the armseye, and separate the pieces to give the needed length, correcting the armseye line as indicated. It is usually advisable to add some extra length at the neck line also. *B* or *C*, when more length is needed only in the center back, use either method. *B*, make a slash in line with the center of the shoulder, beginning at the lower edge of the pattern and cutting to within $\frac{1}{2}$ inch of the shoulder. Make another slash at the fullest part of the back, straight across from the center of the back to the first slash, and then diagonally to within $\frac{1}{2}$ inch of the armseye. Spread the pattern to give additional width and length across the shoulder. *C*, slash across the back of the pattern to within $\frac{1}{2}$ inch of the armseye, and spread the pattern to give the needed length. Correct the center-back line from the slash down to the bottom

generally folded lengthwise, although sometimes it is folded crosswise. Care must be taken to match any design and, when the material has an up and down, to see

that all pieces run in the same direction. For matching designs, see *Matching Plaids, Stripes, and Figures*, p. 118.

In using twill materials the pattern should be placed so that the twill runs from the upper right to the lower left as one faces the garment. This applies to all pieces of the garment and may serve as a means of distinguishing between the right and wrong sides of an even twill material.



FIG. 119. To alter for a narrow chest

This is an alteration that often accompanies the one for round shoulders. On the dotted line, turn back the edge of the pattern at the center front, taking off one half the extra amount at the neck line and tapering to the edge of the pattern

In wool materials with a pressed nap (such as broadcloth) or with a pressed pile, the pieces of the pattern should be placed so that the nap or pile runs toward the lower edge of the garment ; but in chiffon velvet the garment is usually made so that the pile runs up instead of down.

After the pattern has been placed satisfactorily, pin it carefully to the material.

CUTTING THE GARMENT

Cut out the large pieces of the garment. Collars and sleeves should not be cut until after the body of the garment has been fitted, because the neck line and arms-eye are apt to be altered during the fitting, and the collar and sleeves may have to be changed accordingly. In cutting, use long strokes of the shears except at curves and corners. If the location of notches is to be indicated

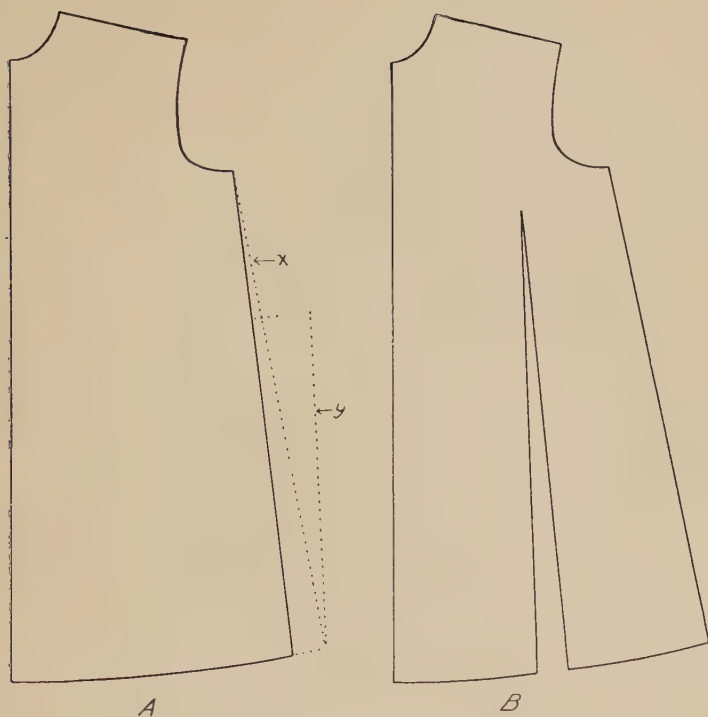


FIG. 120. To increase the hip measure

A, add the extra width at the seam lines on both front and back pieces of the pattern, as x or y . *B*, when the design of the garment makes Method A undesirable, slash both front and back pieces from the lower edge to the waist line or above. Spread each pattern to give $\frac{1}{4}$ the additional width needed

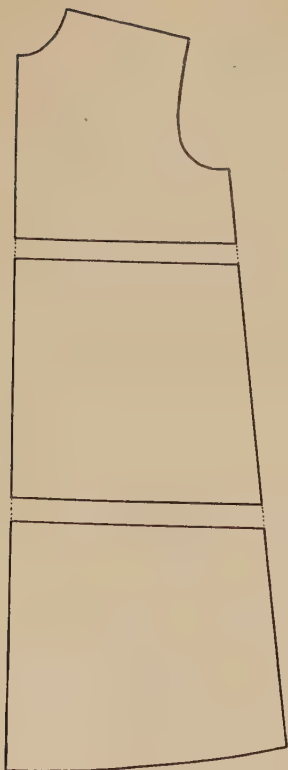


FIG. 121. To lengthen a dress pattern

Slash both front and back pieces a little above the waist line and just below the hip. Separate the pieces enough to give the extra length needed

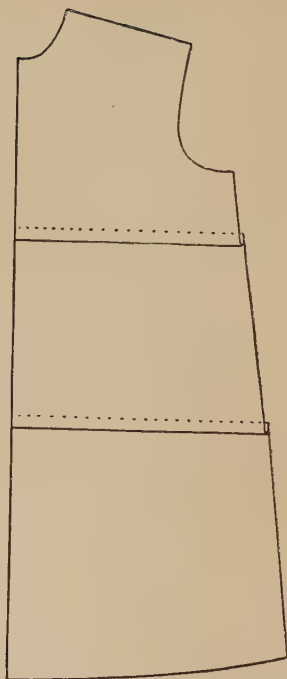


FIG. 122. To shorten a dress pattern

Lay folds at the same points where the slashes were made in Fig. 121, to take up the extra length



FIG. 123. Method of cutting notches so that they will not interfere with making a seam

on the garment by cutting, it is best to cut them so as to make small projecting points on the edges of the garment rather than cutting the notches into the garment (Fig. 123).

MARKING

The center front and the center back, the seam lines, and the trimming lines of the garment should be marked before the pattern is removed. (See *Markings*, p. 117.)

26. PIPING

Pipings of the same or contrasting fabric or color are used on the edges and in the seams of garments for decoration. They appear as narrow folds on the right side of the garment. Pipings are commonly used in dresses, aprons, and children's clothes, as edge finishes for the neck, sleeves, collars, cuffs, and pockets. Bias or straight strips of material, commercial bias, and other commercial trimmings are used for piping.



FIG. 124. Piping applied so that machine stitching shows on the right side

Plain Piping

Piping may be attached to a garment either with or without the stitching showing on the right side.

Stitching visible on the right side of the garment. Prepare a strip from 1 to 1½ inches wide and slightly longer than

the edge to be finished. Fold lengthwise a little to one side of the center, and baste or crease. Turn under the raw edge to which the piping is to be applied. Baste the piping so that a narrow fold extends beyond the edge of the garment on the right side, with the narrower edge of the piping next to the garment (Fig. 124). Stitch close to the turned edge. The raw edges may be finished by overcasting if desired.

No stitching visible on the right side of the garment. In this case place the piping on the right side of the ma-

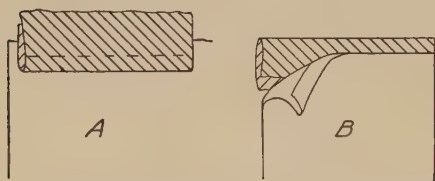


FIG. 125. Piping applied so that no stitching shows on the right side

A, piping stitched in place; *B*, piping turned back to the wrong side of the garment

terial with the raw edge of the piping extending a little beyond the raw edge to be finished (Fig. 125, *A*). Baste and stitch a narrow seam; turn so that the piping extends beyond the edge of

the material and press the seam flat against the wrong side of the garment (Fig. 125, *B*). Finish the raw edges of the piping by overcasting if desired.

Combination Piping and Facing

For this purpose make the piping strip wide enough to allow for the piping plus the amount needed for the facing. Crease lengthwise, from $\frac{1}{4}$ to $\frac{3}{8}$ inch from one edge of the strip, and apply so that the folded edge forms the piping and the wider side of the strip forms a facing on the wrong side of the garment. Apply in the same manner as a plain piping, with or without the stitching

showing on the right side. In wash materials finish the facing by turning under the raw edge and stitching it to the garment by hand or machine. In wool or silk garments finish by overcasting it, turning it under and self-stitching it (see *Seam Finishes*, p. 183), or slip stitching it to the material. The facing may be left loose or tacked occasionally.

NOTE. A corded edge may be made in the same way as a combination piping and facing, except that yarn or cord is stitched into the folded edge before it is applied. (See *Corded Seam*, p. 185, and Fig. 154.)

Piping set between Two Thicknesses of Material

A piping is often set into the edges of hems or facings, in seams or in slashes; it may also be set into the seamed edge of double collars, cuffs, and pockets. If no stitching is desired on the right side, make it as a corded seam (see *Corded Seam*, p. 185). If stitching is to show on the right side, make it as a lap seam, inserting the piping along the seam edge (see *Lap Seam*, p. 189).

27. PLACKETS

A placket is a finished opening in a garment. On outer garments it is essential that the placket be as inconspicuous as possible, unless it serves as a decorative feature; therefore it is usually only long enough to permit one to put on or remove the garment easily. On women's garments, plackets usually lap from right to left; on men's, they lap from left to right. The position for the placket is determined by the location of the seams or by the design of the garment.

CONTINUOUS-BOUND PLACKET

This type of placket is easy to make and serves as the basis for a number of variations. It is a one-piece placket that is widely used on sleeves, bloomers, children's dresses, etc., when the garment is made of light-weight material.

Continuous-Bound Placket made in a Slash with a Lengthwise Strip of Material

Cut the opening the desired length along a thread of the material. Cut a lengthwise strip of material twice the width of the finished placket facing (which is usually

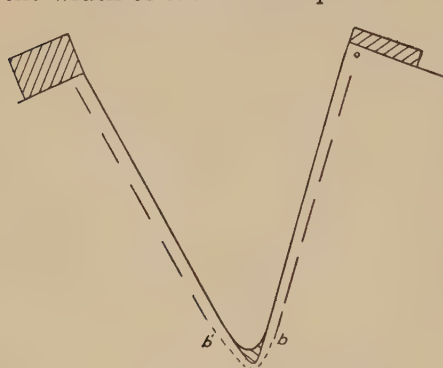


FIG. 126. Continuous-bound placket, showing binding strip basted in place and back-stitched around the end of the slash

$\frac{1}{4}$ to $\frac{3}{4}$ inch wide) plus two seam allowances, and twice the length of the placket opening plus 1 inch. If it is to be finished by hand hemming, place the right side of the binding to the right side of the garment with edges even; if it is to be finished by machine stitching,

place the right side of the binding to the wrong side of the garment. Holding the garment toward you, pin down one side to within about 1 inch of the end of the placket opening. To prevent having a plait at the end of the placket, slip the edge of the garment back from the edge of the binding (Fig. 126) so that the seam on the garment

tapers almost to a point at the end of the placket. Baste a seam about $\frac{1}{8}$ inch wide; at the end of the placket, backstitch around the point from *b* to *b'* (Fig. 126). Stitch, remove the basting — but not the backstitching — and press the seam toward the binding. Turn the binding to the other side, turn under the raw edge and crease; bring the folded edge over just to the line of the machine stitching. Baste and hem, or stitch in place. Remove bastings and press (Fig. 127). If there is apt to be much strain on the placket, stitch diagonally across the end.

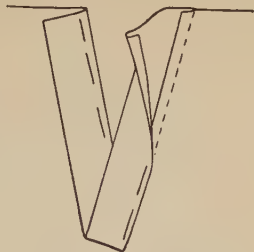


FIG. 127. A continuous-bound placket in a slash

This will prevent gaping as well as relieve the strain on the end of the placket (Fig. 129). Fold back the binding on one side of the opening and let the other side form an extension.

NOTE. The 1-inch extra length of the binding strip is for emergency only. If measurements have been accurate and the placket is properly made, this amount should extend beyond the opening and should be cut off after the binding is stitched in place.

Continuous-Bound Placket made in a Slash with a Bias Strip of Material

This type is usually used when the placket is a decorative feature of the garment. The opening is finished with a narrow bias binding (single or double), which may be put on in a continuous binding with the neck or sleeve finish. Make the slash and apply bias binding (see *Bindings*, p. 8). At outward-rounding corners, ease in the binding somewhat, so that it may be turned over the edge

without drawing around the corner (Fig. 128, *a*); at the end of the slash stretch the binding as it is basted on, so that it will lie flat (Fig. 128, *b*). Unless the binding is very narrow and of soft material, it may be necessary to get rid of fullness at the end of the slash by means of one or two tiny darts taken on the wrong side.

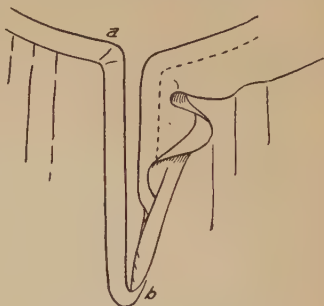


FIG. 128. A continuous-bound placket in a slash, with the bias binding continuing as a neck finish

Continuous-Bound Placket in a Seam

This type of placket is usually used only with French seams. Mark the seam allowance on each side of the opening with a line of basting. Trim the seam allowance to within $\frac{1}{8}$ inch of this line. Make the placket as if it were to be in a slash, *except* that a $\frac{1}{8}$ -inch seam should be taken off both garment and binding all the way down instead of tapering it at the bottom of the placket opening, and the seam should be clipped almost to the stitching (Fig. 129). Reinforce the clipped seam by overhanding or buttonholing.

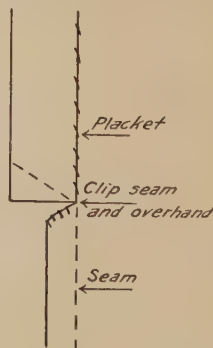


FIG. 129. Continuous-bound placket in a seam

BOUND AND FACED PLACKET

This is a one-piece placket used on undergarments and children's clothes. It is less bulky than the continuous-bound placket, and it is much stronger.

A bound and faced placket is made as a continuous-bound placket, except that the side of the binding that is to be folded back on the garment is cut out to within about $\frac{1}{2}$ inch of the bottom of the placket and within about $\frac{1}{4}$ inch of the folded edge of the strip (Fig. 130). Stitch or hem the binding in place on the under side of the placket. Then fold back the side that is to form the *facing* and baste it flat on the upper side of the placket. Stitch it in place, or hem by hand down the side of the placket and across the end.

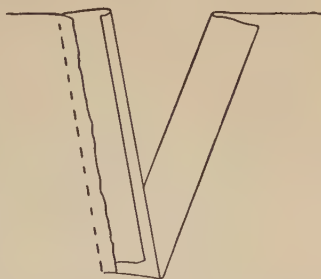


FIG. 130. Bound and faced placket

BOUND-BUTTONHOLE PLACKETS

These plackets are used for the front openings in waists and sometimes for slashed openings in sleeves.

Bound-Buttonhole Placket in a Short Slash

Mark the location of the placket opening with a line of basting. If possible, avoid cutting the slash until after the binding piece is applied. Cut the binding strip on the straight or bias of the material, depending upon the effect desired. Cut the strip at least $1\frac{1}{2}$ inches wide and 1 inch longer than the length of the finished placket.

Baste the binding strip in place with the right sides together. Proceed as in making a bound buttonhole (see page 67). Finish the placket on the wrong side as a binding, or allow the raw edges to extend beyond the line of stitching and finish as a seam edge.

Bound-Buttonhole Placket with an Attached Facing

This placket may be made so that it gives the same appearance on the right side as the regular bound-buttonhole placket, and, by using a strip about 9 inches wide and 6 inches longer than the placket opening, the strip may serve as a binding on the right side and a facing on the wrong side. Whip together, on the wrong side, the two edges of the inverted box plait at the end of the placket, in order to keep it in place.

Bound-Buttonhole Placket in a Long Slash

With attached fly. Cut the binding strip at least 4 inches wide, and place it on the garment, right sides together, with the left edge of the strip from $1\frac{1}{4}$ to $1\frac{1}{2}$ inches to the left of the center front of the dress. Make

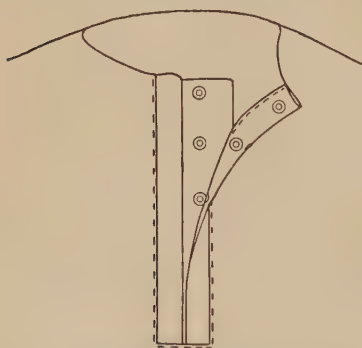


FIG. 131. Bound-buttonhole placket with an attached fly

the same as for a short slash, except that the extra width is turned back to form a fly on the wrong side of the garment (Fig. 131). If the garment is made of wool material, such as flannel, the fly is left as a single thickness of the fabric; otherwise the fly is again folded back to form two thicknesses of the material,

and the raw edge is turned under and held in place when the stitching is made around the placket opening, or is allowed to extend and is then finished as desired.

With attached vestee. Finish the placket opening the

same as for a short slash. Then cut an extra piece of material for the vestee, hem it at the top, and either hem or overcast the sides and bottom. Hold the vestee in place with snaps.

FLY PLACKET

This placket is used for the center-front opening in boys' trousers (Fig. 132, *A*). Cut five fly pieces — two of cloth like the garment and three of some firm lining material.

Upper side of opening. Face the upper (left) edge of front opening with one of the fly pieces made of the lining material (see *Facings*, p. 62).

Fly. Join two fly pieces — one of cloth and one of lining — with a plain seam along the outer edge, joining them so that the lining side will

come uppermost when it is stitched to the garment. Turn right side out and crease so that the garment material shows about $\frac{1}{8}$ inch on the lining side of the fly, and turn the seam away from the finished edge. Baste flat and press. This prevents having the edge of the fly too bulky, and keeps the lining from showing from the right side.

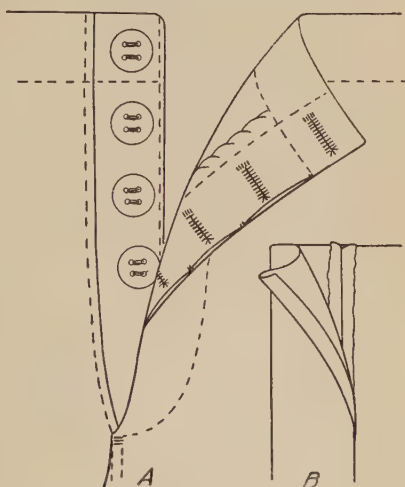


FIG. 132. Fly placket

A, finished placket; *B*, method of applying the lining on the right edge of the placket opening

Make buttonholes in the fly strip at this time rather than after it is attached to the trousers. Pin and baste the fly in position, with the front edge about $\frac{1}{8}$ inch back from the edge of the left front of the trousers.

Stitch the fly in place from the waist line to the bottom of the opening. The stitching should be about $\frac{1}{4}$ inch inside the buttonholes and parallel with the front edge, except for the last two inches where it curves in to the center front. Overcast the raw edges of the fly, and tack it firmly to the facing between each two buttonholes.

Under side of opening. This is an extension which is joined to the right front of the trouser opening. Face the under lap of the fly (extension) with the lining material and join the *cloth* side of the fly to the edge of the right front of the trousers with a plain seam. Stitch the seam and press it open, clipping the edge to make it lie flat. Turn under the raw edge of the lining and baste it flat so that it covers the seam (Fig. 132, B).

Stitch from the right side from the waist line to the bottom of the opening (Fig. 132, A). Stay the bottom of the opening, and sew the buttons on the under lap of the fly to match the buttonholes.

HEMMED PLACKET

This placket is used on dainty handmade garments and children's clothes.

Cut the placket opening the desired length along a thread of the material. On the *under side* turn a narrow hem (from $\frac{1}{8}$ to $\frac{1}{4}$ inch wide) and clip at the bottom of the placket enough to permit turning the hem. Baste, and hem or stitch in place. On the *upper side* turn a

wider hem (from $\frac{1}{4}$ to $\frac{3}{4}$ inch wide), and clip $\frac{1}{8}$ inch, baste, and hem or stitch in place. Lap the upper side over the under side, forming a tuck on the right side of the garment. Stitch across the end of the placket to stay it and to hold the tuck in place (Fig. 133).

HEMSTITCHED PLACKET

Plackets on the sleeves of lingerie or georgette garments are often made by machine hemstitching which is later cut to form a picoted edge on each side. To reënforce the end of the opening, take a few buttonhole stitches or make a small thread bar, as on the end of a worked buttonhole.

LAP PLACKET

This is a two-piece placket that is used only in a plain or a cord seam. It is preferable to a continuous-bound placket if the garment is made of heavy material; it is equally inconspicuous on the right side.

Mark the seam allowance on each side of the placket with a line of basting. If the seam is on a selvage or the material does not fray, reënforcement is necessary only for fasteners; if the seam has raw edges, use strips of material 1 inch longer than the placket opening and wide enough to bind the edge and serve as a reënforcement. After the placket strips have been stitched in place,

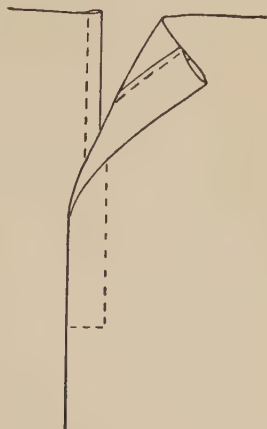


FIG. 133. Hemmed placket

stitch across the bottom and press (Fig. 134, *A*). Sew snaps on the placket, turn back the upper side on the seam line, and allow the lower side to extend in the same way as in a continuous-bound placket (Fig. 134, *B*).

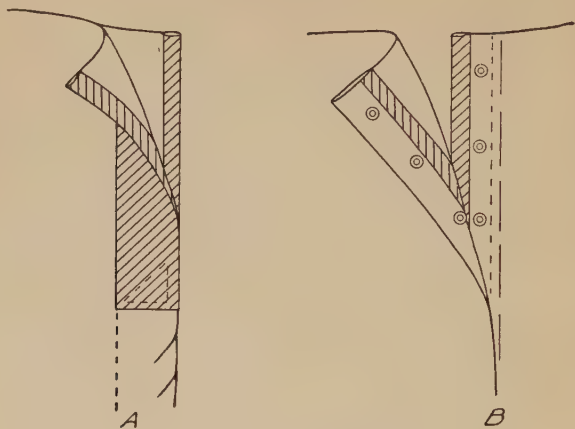


FIG. 134. Lap placket
A, wrong side; *B*, right side

If the seam is narrow, make the binding strip on the under side of the placket wide enough to form an extension.

ROLLED PLACKET

A rolled hem is often used to finish the edges of a placket in light-weight material, especially the sleeve placket in hand-made waists or dresses. Cut a slash the desired length and make a very narrow rolled hem along each edge of the slash. The end of the opening may be reinforced by a few buttonhole stitches or by a small thread bar.

SHIRT-FRONT PLACKET

This type of placket is used as the center-front finish on boys' or men's shirts, and women's tailored blouses. The under side of the opening is finished with a hem from $\frac{1}{2}$ to $\frac{3}{4}$ inch wide; the upper side is finished so that it gives the effect of a box plait that is about 1 inch wide.

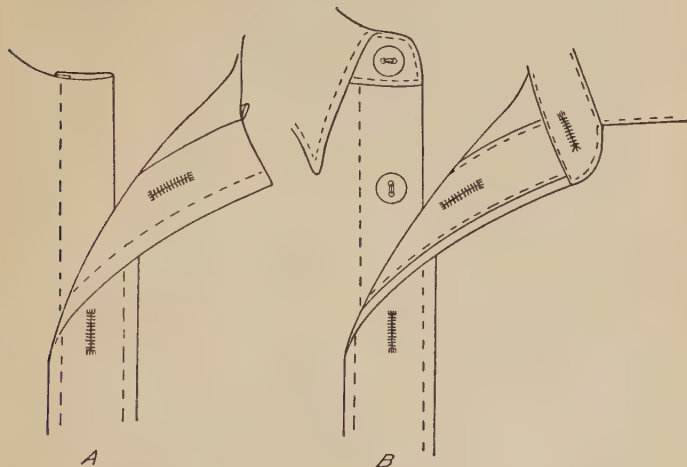


FIG. 135. Shirt-front plackets

A, box-plait effect, made as a part of garment; *B*, box-plait effect, applied to garment as a separate piece

When material is alike on both sides. Turn a plain hem to the *right* instead of the wrong side of the material. Make the first turning about $\frac{3}{8}$ inch wide and the second turning about 1 inch wide. Baste and stitch flat to the garment $\frac{1}{4}$ inch from each edge of the plait thus formed.

When material has a wrong side. Turn a plain hem to the wrong side, the desired width of the plait. Crease again on the inside edge of the hem just as if you were

turning the hem an equal distance a second time. Then stitch $\frac{1}{4}$ inch from this second fold to form a tuck. Crease the tuck flat on the garment and stitch again $\frac{1}{4}$ inch from the outer edge (Fig. 135, *A*).

NOTE. On tailored shirts the upper side of the placket is often finished on the wrong side by applying a strip of cotton cloth or tape, which is held in place when the stitchings are made $\frac{1}{4}$ inch from each edge of the plait. In this case the plait is usually made of a separate strip of cloth (with the raw edges turned under on both sides about $\frac{3}{8}$ inch) applied flat on the right side of the garment (Fig. 135, *B*).

TAILORED PLACKET

This placket is used chiefly as a sleeve placket in boys' and men's shirts and in women's tailored blouses. It may also serve as a finish for an opening slash in the center front of a dress.

Such a placket may be made of either one or two pieces. With the former method no raw edges are left on the wrong side of the garment; but the two-piece placket is so much simpler to construct and so much more widely used that it is explained here rather than the one-piece type.

Two-Piece Tailored Placket

Cut a slash the desired length (usually 4 or more inches in length) along a thread of the material. Finish the *under side* of the opening with a binding approximately $\frac{1}{2}$ inch wide when finished (see *Bindings*, p. 8). For the *upper side* cut a strip of material at least 1 inch longer than the slash and twice the desired width of the finished placket plus two seam allowances (usually about

2 inches wide for a sleeve placket, and wider for one used in a front opening of a dress). Turn under the raw edge along the sides of the strip and crease lengthwise through the center. Open and cut to a point at the end of the upper side and cut off the lower side as indicated by the dotted line in Fig. 136, *A*. Clip as indicated in the figure, turn under the raw edges at the top of the strip and recrease. Slip the edge of the slash between the edges of the placket strip, pin and baste flat to the garment. Stitch as shown in Fig. 136, *B*.

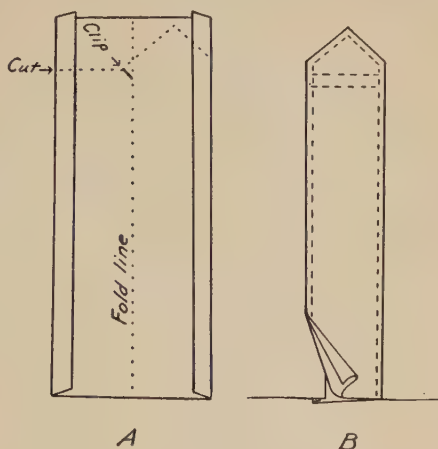


FIG. 136. Tailored placket

A, placket strip ; *B*, placket stitched to garment

TUCK PLACKET

This placket is used on outer garments when the opening comes in a tuck seam. It should always be made when the garment is being put together instead of after the seams are finished. If a selvage seam is used, clip at intervals to prevent drawing.

Reënforcing. Use a lengthwise strip of the material, or a piece of woven tape, a little longer than the placket opening. Slip it inside the tuck and baste in place, being sure that it extends far enough so that it will be held in place when the tuck is stitched. Stitch the tuck the entire length. Reënforce for fasteners on the under side of

the placket opening by stitching a tape flat on the wrong side; if the seam has a raw edge, finish this by a binding which extends far enough

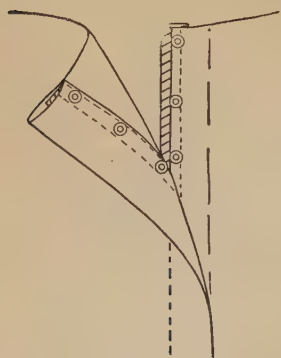


FIG. 137. Tuck placket

under on the wrong side to serve as a reënforcement (Fig. 137). Fasten the placket firmly at the bottom. This may be done by retracing stitching when joining the tuck seam, or in heavier material (as in tailored suits) by placing a small hook and eye very close to the bottom of the placket and then pounding it so that it cannot come apart. Sew fasteners on

the seam line, and take particular care not to let any of the stitches show on the right side of the garment.

28. PLAITS

The general types of plaits are side plaits and box plaits. Inverted plaits and pinch plaits are variations of the latter types. In side plaiting the plaits all turn in the same direction; a box plait is formed by two side plaits turning in opposite directions *from* a center line; an inverted plait is formed by two side plaits turning in opposite directions *toward* a center line. In other words, an inverted plait is the wrong side of a box plait. Side plaits, box plaits, and inverted plaits are explained in detail under *Plaited Skirts*, p. 159. For a description of pinch plaits, see *Plaits for Draperies*, p. 165.

Plaits may be made at home, or the material may be

taken to some commercial establishment for plaiting. It is advisable to have plaits made commercially when a large amount of plaiting is to be used, or when many small plaits are desired.

PLAITED SECTIONS

One plait or a series of plaits may be made in different parts of a garment either for decoration or to give fullness. The plaits are pressed in place and may be stitched in any desired way.

Plaited Section cut as a Part of the Garment

The section to be plaited is cut as a part of the garment and extends beyond the seam line.

One plait (side or inverted). Finish all lengthwise seams, then lay the plait. Finish the top of the plait by binding, overcasting, or any other desirable finish, and hold it in place by attaching it to the garment by a swing tack, overhand stitches, or machine stitching (Fig. 138).

A series of plaits. Slash the garment at right angles to the line of plaits and the exact distance required for the section of plaits. Finish the lengthwise seams, then lay the plaits; or the plaits may be laid first. Join the top of the plaited section to the garment with a plain or a lap seam, and finish with binding or overcasting (see *Seam Finishes*, p. 183). The joining of the top of the plaited section to the garment may need to be reënforced.

NOTE. A skirt which has one or more plaits should have the plaits basted and pressed before the hem is turned. After the hem is basted in place and lightly pressed (see *Hems*, p. 99), remove the bastings from hem and plaits, finish the top of the hem, and recrease the plaits for the depth of the hem.

Sections inserted in either a Slash or a Seam

An extra piece of material may be inserted (before or after plaiting) either in seams or slashes, to form one or more plaits. It may be cut on the lengthwise, crosswise, or bias of the material. If the plaits are to be made commercially, the hem should be put in before the plaits are laid.

One plait inserted in a slash (kick-plait). Slash the garment at the desired place. Cut the material which is

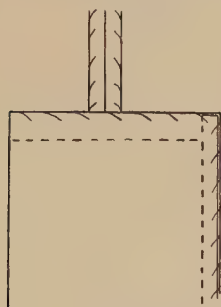


FIG. 138. Plait inserted in a seam (wrong side)

to form the plait about 2 inches longer than the slash. Fold this piece lengthwise with the right sides together, stitch down from the top about $1\frac{1}{2}$ inches and press the seam open. Cut off the seam allowance the rest of the way down. Pin the right side of the section to the right side of the garment, placing the lower end of the seam just made to the top of the slash. Baste and stitch (see Fig. 20). Clip to the

stitching, then lay an inverted plait. If a bound-plait effect is desired, let the material of the inserted section extend beyond the stitched edge to form a binding as in a bound-buttonhole opening (see *Plackets*, p. 147). Stitch this binding after the garment has been hemmed. The top of the slash may be reënforced (see *Reënforcing*, p. 181).

A series of plaits inserted in a slash. Slash the garment at the place where the plaits are to be inserted. Then at the top of this slash cut at right angles to the line of plaits, the shape desired, and the exact distance required to insert the section of plaits. Cut the material for the

plaits $1\frac{1}{2}$ inches longer than the slash for finishing. Either lay the plaits, then make the lengthwise seams, or make the seams, then lay the plaits. Join the top of the plaited section to the garment with a plain or a lap seam. Finish with binding or overcasting (see *Seam Finishes*, p. 183). This joining may be reënforced (see *Reënforcing*, p. 181).

A series of plaits inserted in a seam. Proceed as for inserting a section of plaits in a slash, except that it is not necessary to make the perpendicular slash.

PLAITED SKIRTS

Plaited skirts are usually plaited all the way around. Side plaits, box plaits, or inverted plaits may be used; or the three types may be combined in the same skirt.

The necessary measurements for a plaited skirt are waist measure, hip measure, and length of skirt plus hem allowance. Each plait requires three thicknesses of material. Consequently, when the skirt is to be made with no spacing between plaits, it must be three times the hip measure in width; when there is spacing between the plaits, proportionally less material is used. The number of lengths of material required depends upon the width of the material and the depth and the number of the plaits.

NOTE. When the fabric has a heavy crosswise yarn it may be advisable to make the skirt crosswise instead of lengthwise of the material.

The seams of the skirt are usually completed and the hem made before the plaits are put into the garment.

(When it is to be plaited commercially, it is prepared in the same way, *except* that one seam is left open.) While laying the plaits it is convenient to place the skirt over an ironing board.

Determining the number of plaits. Divide the hip measure by the desired width of the plaits to determine the number of plaits in the entire skirt. (The width of the plaits must be chosen so that this amount will be contained in the hip measure an even number of times.) For example, if the hip measure is 36 inches and 3 inch plaits are to be used, there will be 12 plaits in the skirt. If there is to be no spacing between plaits, this 3 inches represents the depth of the plait; if there is to be spacing between plaits, this 3 inches represents both the depth of the plait and the space between two plaits.

Side Plaits

Side plaits may be used singly or in a series. They may vary both in depth and in the distance between them; they may lap in the same direction around the entire skirt; or they may start at the center front with a box plait and all turn toward the back, forming an inverted plait at the center back.

Laying side plaits with no spacing between plaits. Fold the material in halves on the center-front and center-back lines. Start at the center front and, working with the material double, divide it into as many equal sections as there are to be plaits in half of the skirt. At the hem edge mark each thickness at these points with pins. All seams should be placed under the plaits in as inconspicuous a manner as possible; sometimes this requires a shifting of the center-front and center-back lines. Check

the location of seams and division lines between sections, then mark the center-front and center-back lines of the skirt with guide basting (see *Stitches — Guide Basting*, p. 217). Each section is to form one plait. Start at the center front and measure off the width of the plait from each section line. This represents the fold line of each plait. Mark both the section lines and the fold lines of plaits with pins, needles, tailor's tacks, or tailor's chalk, depending upon the material used in the garment (see *Markings*, p. 117).

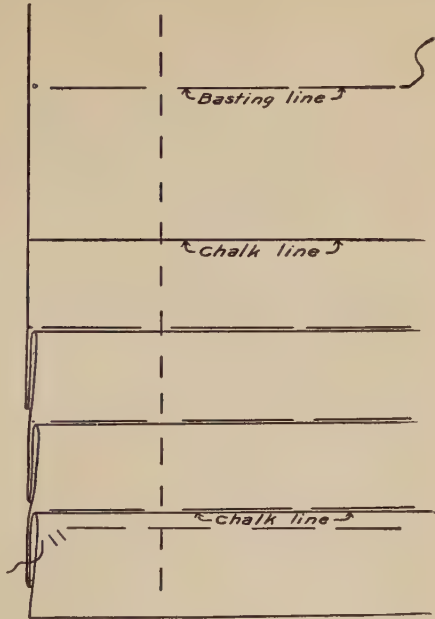


FIG. 139. Laying side plaits in a skirt

Section lines marked with guide basting and fold lines with tailor's chalk. First plait basted in place

When the fabric creases easily, crease on the line marking the edge of the fold, lap it over to the section line, and pin; then baste in place. Continue in this way around the entire skirt. If the fabric does not hold the crease (as in wool), baste the crease in place about $\frac{1}{4}$ inch from the edge before lapping it over to the section line (Fig. 139). Press the plaits (see: *Pressing*, p. 180).

Laying side plaits with uniform spacing between the plaits. Locate and mark the center-front and center-back lines the same as when there is no spacing between plaits. Then starting at the center front, measure off distances equal to the width of the sections, and mark each section line. Starting again at the center front, measure off and mark a distance equal to the width of the plait plus the space between the plaits; this represents the fold line. The other fold lines are located by measuring this same distance from each section line.

If the plaits are not to be stitched in place, run two gathering threads around the top of the skirt through the three thicknesses of the plaits. This makes it possible to ease in any fullness necessary to fit the skirt to the desired size at the top. *If the plaits are to be stitched in place,* overlap each one from the hip line up, to make the skirt the desired size at the top.

It is usually advisable, especially in the case of a child's garment, to have a plaited skirt attached to a lining (see *Linings — Attaching Skirts*, p. 110). The top of the skirt is gathered, or the plaits are overlapped, enough to fit the bottom of the lining. If the skirt is not to be attached to a lining, it should be finished at the top with a narrow band (see *Bands*, p. 1).

Plaits may be held in place by fastening the under part of each one to a tape extending around the hip line, or they may be stitched on the edge of each fold from the waist to the hip line or below it.

Box Plaits

Box plaits may be used singly, in a series, or in combination with side plaits.

Laying box plaits with no spacing between plaits. Divide the material into equal sections, just as it would be divided for side plaits. Starting with the center front, every alternate section line forms the *center line* of a box plait, and the other section lines indicate the division lines between the box plaits. At each center line of the plait measure off in each direction half the width of the box plait to locate the fold lines of the plaits. Mark with pins and guide basting. Crease the material on the fold line and lap it over to the section line which forms the division between the box plaits. Pin and baste the plaits in place. Press and finish as for side plaits.

Laying box plaits with spacing between plaits. Mark the section lines and the fold lines according to the design of the skirt. Lay the plaits in the same way as when there is no spacing between box plaits.

Inverted Plaits

Inverted plaits may be used singly, in a series, or in combination with side plaits. A skirt of inverted plaits is constructed exactly like one of box plaits. The effect is different, because the two folds come together at the center front of the garment.

PLAITED TRIMMING

Plaiting used as trimming is usually made commercially unless only a small amount is needed. The plaits can be of various types, such as accordion, knife, sunburst, side, box, inverted, or a combination of two or more of these types.

The amount of material needed varies according to whether or not there is a space between the plaits. It is

advisable to have three times the desired finished length of the trimming band, since deep plaits are more satisfactory than shallow ones.

Preparation of Material for Commercial Plaiting

The plaiting may be made of single or of double material.

Single material for plaiting may have any desired edge finish, such as hemming, binding, facing, picoting, or hemstitching. Finish the edges which are not to be concealed when the plaiting is attached; or finish both edges on a strip twice the desired width, then cut through the center after the plaiting is done.

Double material is used when the plaiting is to be narrow or when the under side is to be of different material from that of the upper side. When two materials are used, put the two right sides together and stitch at the outer edge with a plain seam. Then turn the material to the right side, folding exactly on the seam line; or allow the under piece to project slightly, if that is desired, for decorative purposes. Press, then baste together the unfinished edges. The plaiting may be made double by cutting the material twice the desired width and folding lengthwise through the center. Press and baste together the unfinished edges. Double plaiting may be made of two materials held together at the outer edge with picoting.

Making Plaiting at Home

Prepare the material just as for commercial plaiting. Working on an ironing board or a pad, lay the desired type of plaits. These may be pinned, then pressed in place; or they may be pinned, basted, and pressed in

place. The marks from the pins show less if the pins are perpendicular instead of parallel to the fold of the plaits.

Attaching plaiting. Plaiting may be attached by inserting it in seams, under the inner edge of hems, in bindings, or under plaits. It may be attached to an edge by

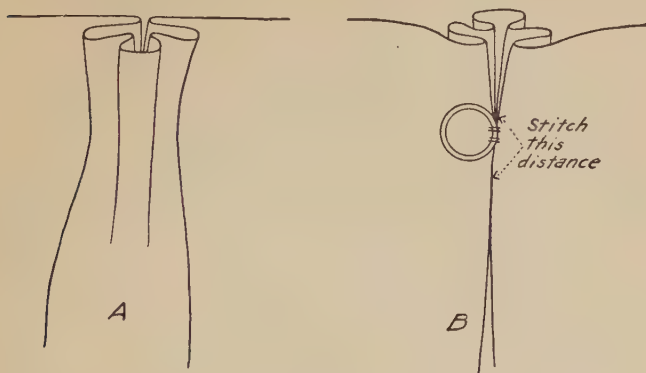


FIG. 140. Pinch plaits

A, right side of plait; *B*, wrong side of plait

means of a facing, a binding, a plain seam, or a lapped seam. Plaiting is frequently attached by machine hemstitching, by stitching, or by fagoting. If plaits are finished on both edges, the plaiting may be attached with machine stitching or with decorative stitches.

PLAITS FOR DRAPERIES

Box plaits or pinch plaits are used as a means of holding fullness in place at the tops of curtains and drapes. When they are used for this purpose, they are placed several inches apart and are usually tacked in place only at the top of the curtain.

Pinch plaits — a variation of box plaits — are more frequently used and give a more decorative effect. A hem about 2 inches deep is made across the top of the curtain, or the drape may be lined. The hem should be made with two turnings of equal width, so that there are three thicknesses of cloth, or a strip of stiff, light-weight material, such as paper cambric, should be inserted in the hem to prevent it from turning down at the top. After the hem has been made, the plaits are made and stitched for a short distance (Fig. 140, *B*). Then each plait is "pinched" in at the bottom of the hem by means of two or more small tucks (Fig. 140, *A*). On the wrong side, rings or hooks are sewed at each plait for attaching the curtain to the rod (Fig. 140, *B*).

29. POCKETS

Patch and set-in pockets are the types most commonly used. A patch pocket is a shaped piece of material set on the outside of the garment; a set-in pocket is one that is set into a slit in the garment.

PATCH POCKETS

The size and shape of the pocket are determined by its location and by the design and material of the garment. The top of the pocket may be finished with a hem, a facing, or some other edge finish which may extend around the entire pocket. Cut a piece of material of the desired shape and size, allowing for seams on the sides and bottom, and for a hem at the top unless the pocket is to be faced or some edge finish other than a hem is to be used.

Making a pocket with a hem. Finish the top of the pocket, turn in the raw edges and press or baste; then pin in position, baste, and stitch close to the edge. This method of making the pocket is suited to such garments as house dresses, smocks, and children's clothes.

The following method of finishing the ends of the hem is more satisfactory for other types of garments, as it will keep the corners of the hem from slipping out and showing, as in Fig. 141 — a very common occurrence if pockets are made in the ordinary way. Baste and stitch a hem across the top of the pocket. Slash in from each end for about 1 inch on the under side of the hem, about $\frac{1}{4}$ inch above the stitching and parallel with it (Fig. 142, A, 1 and 2).

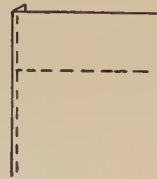


FIG. 141. Corner of a patch pocket, with a corner of the hem showing at the top

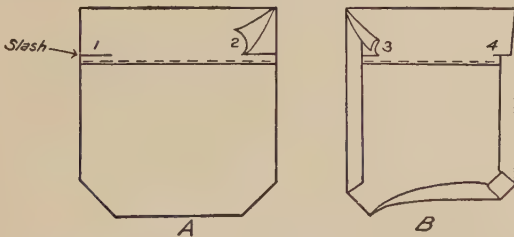


FIG. 142. Method of making a patch pocket so as to prevent corners of hem from showing

Turn under the raw edges of the pocket, having both thicknesses of the hem turned in to give a finished edge (Fig. 142, B, 3), and being careful to turn the ends of the hem on the under side slightly deeper than on the outside (Fig. 142, B, 4).

Special care in stitching pockets is necessary to reinforce the corners where there is most strain; this may be done in several ways (Fig. 143).

On wool garments the entire pocket is sometimes faced with silk, so that the edges are finished before applying. The pocket is then stitched, or slip stitched, to the garment.

SET-IN OR SLASH POCKETS

A set-in pocket is a variation of the bound buttonhole. The opening may be crosswise, lengthwise, bias or

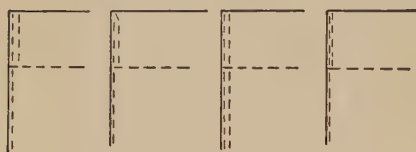


FIG. 143. Methods of stitching the corners of patch pockets

curved, according to the design and location desired. Mark the line of the pocket opening with basting. A reinforcement is generally advisable, especially if the pocket opening is bias or curved. For the method of applying the reinforcement, see *Bound Buttonholes*, p. 68. The pocket strip may be of the same or contrasting material, and is usually cut crosswise or lengthwise of the material, although for decorative purposes it may be cut on the bias.

Bound Pocket

Cut the pocket strip 2 inches wider than the desired opening, and twice as long as the finished pocket plus from 1 to 2 inches for seam allowances and for the binding of the opening. Crease the pocket strip crosswise about 1 inch from one end. Place the right side of the

pocket strip on the right side of the garment with the crease on the marked line and the long end extending below this line. (The crease may be made in the center of the pocket strip, in which case this strip will extend the same distance above and below the pocket opening.) Pin and baste in place.

Stitching and cutting. Stitch around the marking line in the form of a rectangle, turning square corners and retracing the stitching exactly as in a bound buttonhole (see Fig. 71, *B*), with the stitching running parallel to the marking line and from $\frac{1}{8}$ to $\frac{1}{4}$ inch on either side of it. Cut through the pocket strip and garment (and reënforcement if used) along the line of marking, to within $\frac{1}{4}$ inch of each end. From here clip diagonally to the corners of the rectangle, being careful not to cut the stitching (Fig. 71, *C*).

Turning and finishing. Turn the pocket strip through the opening and crease the material back at the ends of the pocket exactly on the seam line. Baste in place and press at the ends. Then fold the pocket strip so that it forms a binding over the seams, with the edges meeting in the center, and with inverted plaits at the ends on the wrong side. Baste firmly in place around the edges of the slit. Tack the edges of the inverted plaits together at each end of the pocket, baste the edges of the pocket opening together with diagonal basting, and press. If the material is heavy, the seams on the sides of the rectangle may be opened, rather than having both edges extend up into the binding. Stitch by hand or machine along the lower edge of the pocket just below the binding (Fig. 144, *A*). Fold the pocket in half with all the edges even, and baste. Stitch through garment and pocket, across the upper

edge of the binding and ends of the slit. Stitch edges of the pocket together. Finish the raw edges (Fig. 144, *B*). If the opening is in the center of the pocket strip, stitch across the top of the binding *before* turning strip down to form pocket.

Lap Pocket

The lap pocket is a type of set-in pocket made so that the binding across the lower edge of the opening comes to the seam line at the top of the pocket. Apply the

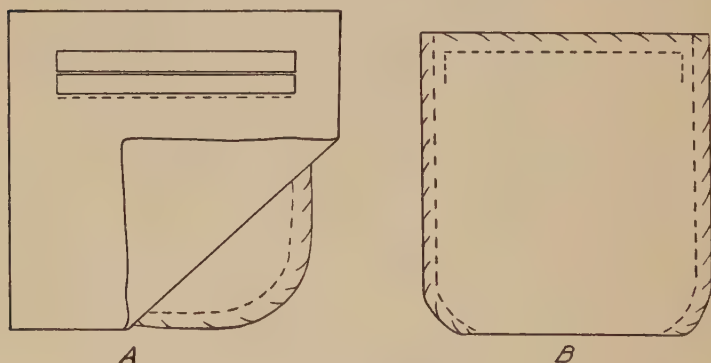


FIG. 144. Bound pocket

pocket strip with the right side against the right side of the garment, and with the center coinciding with the marking line. Stitch around the marking line in the form of a rectangle as in the bound pocket, except that the stitching is made much farther below the marking line than above it, to allow for the lap (Fig. 145, *A*). Cut on the marking line to within $\frac{1}{4}$ inch of the ends, and diagonally to the corners (Fig. 145, *B*). After turning the pocket strip to the wrong side, fold back along the seam line at the ends, and press the seam flat at the upper edge

of the slit. Fold the strip from the lower edge of the slit so that it fills the opening, thus forming the lap. Baste and slip stitch the ends of the lap in place, or stitch across

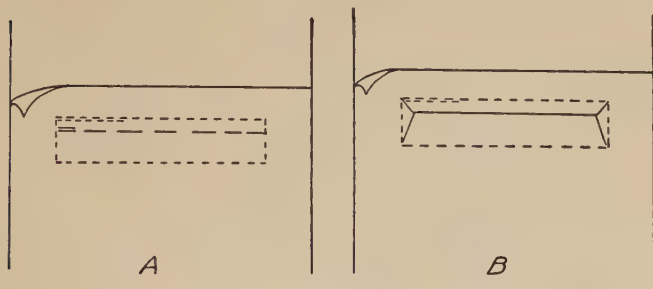
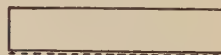


FIG. 145. Lap pocket

A, pocket stitched; *B*, slash cut

the ends and bottom of the pocket opening just outside the seam line (Fig. 146). Turn down the top of pocket strip to form the pocket. Baste and stitch the edges together to form the pocket, and finish the raw edges.



Welt Pocket

This type of pocket has a separate piece set in the pocket slash to form a welt. Its appearance on the right side is almost identical with the lap pocket, but it is usually preferred when a wide lap is desired or when the pocket is set in a diagonal slit. When deciding upon the location and length of the slit for a welt pocket, it is a good plan to experiment by pinning to the garment a strip of the material the width of the finished welt. When the strip has been placed in the position where

FIG. 146. A finished lap, as it appears on the right side of the garment

it looks best, run a basting line along the lower edge as a guide line for locating the pocket.

Cut the piece for the welt the length of the marking for the pocket opening and twice the width of the desired welt, plus seam allowances on all edges. Fold through the center lengthwise with right sides together. Baste and stitch across ends, so that the finished length

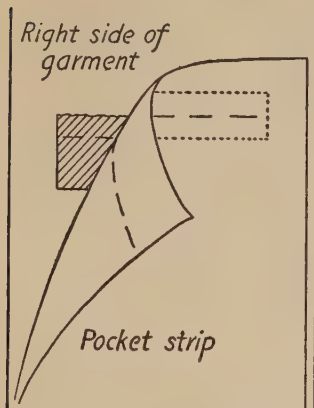


FIG. 147. Welt pocket, showing the welt stitched in place

is exactly the same as the length of marking line. Turn right side out and press flat. To have stitching show round welt, stitch round three sides. Place it next to the right side of the garment, with unfinished edges on the line of marking and the finished edge extending *down* (Fig. 147). Place the pocket strip over this and stitch as in a slash pocket, so that the stitching comes *exactly* to the ends of the welt. When the pocket

is drawn through to the wrong side, the welt turns up on the right side into place. Slip stitch the ends of the welt to the garment, or stitch by machine. Finish as a bound pocket except that the pocket strip is turned on the stitching line, instead of extending as a binding.

Flap Pocket

The pocket with a flap is made almost the same as the welt pocket, except that the piece that forms the flap is attached to the upper side of the slash and the flap is left

loose, not stitched flat to the garment at the ends as is the welt. Make the flap, shaping it as desired, and usually stitching around the three sides. Apply it to the garment with the raw edges coinciding with the line that marks where the pocket opening is to be cut, and with the flap turned up. Apply the strip which is to make the pocket; stitch, cut, and finish like a welt pocket.

POCKET SET IN LENGTHWISE SEAMS OR UNDER TUCKS

Pockets may be set in seams, or in a special opening cut along the inside edge of a tuck, or (in coats) between the front facing and the edge of the lining.

Leave the seam open or (in a case where the pocket is placed under a tuck) cut an opening the length of the pocket opening. Cut two pieces of material the desired size for the pocket, having the pocket pieces several inches longer than the seam opening (Fig. 148, *A*), to give

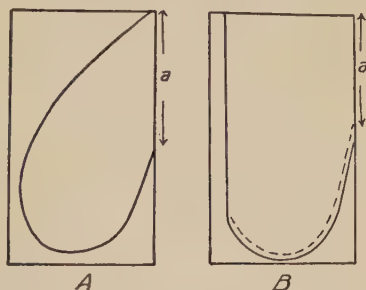


FIG. 148. Pocket set in a lengthwise seam

A, type used between the lining and the front facing of a coat; *B*, type set in the side seam of boys' trousers

depth below the opening. The pocket may be made of the same material as the garment, or of a lighter-weight material; or a lighter-weight material may be used for one side of the pocket, and the material of the garment for the under side of the pocket that comes next to the body. Stitch the straight edge of one pocket piece

(Fig. 148, *A, a*) to one seam edge of the opening, and the corresponding edge of the other pocket piece to the other seam edge, using a plain seam with the right side of the seam on the inside of the pocket. Turn both pieces of the pocket in the same direction, so that one is exactly over the other. To make the pocket pieces lie flat, a second stitching may be made on the right side of the seams at the opening, as in a cord seam. Baste and stitch the edges of the two pocket pieces together to form the pocket.

NOTE. When a pocket is set in between the front facing and the edge of a coat lining, the pocket pieces are stitched together first, and one side of the pocket opening is stitched to the edge of the lining. The pocket is then set in place, and the other edge is turned under and slip stitched to the front facing of the coat (Fig. 148, *A*).

POCKET COMBINED WITH PLACKET OPENING

The most common use for this pocket is in boys' trousers. Mark the seam line on each side of the placket opening with basting. Face the under side of the opening and one edge of the pocket (Fig. 148, *B, a*) with the garment material. Turn trousers wrong side out, lap the other pocket edge *a* over to the seam line and stitch the upper side of the pocket flat to the trousers to form a facing for the upper side of the opening. Fold the pocket double, close the placket and stitch across the bottom of the pocket. Turn trousers right side out and stitch the length of the pocket opening to give the appearance of a cord seam and to hold the pocket in place. Make button-holes in the loose edge of the pocket (the upper side of the placket) so it can be buttoned shut.

30. PRESSING

PRESSING AND SHRINKING COTTON AND LINEN

It is often desirable to shrink cotton and linen fabrics before cutting. They should be wet thoroughly and dried without any wrinkles. The easiest way to accomplish this is to lay the material (still folded) flat in the bathtub and let it soak in cold or lukewarm water, then run off the water, press out as much water as possible from the fabric (do not wring it by hand), and roll it up to carry it to the clothesline. Cover the line with a cloth and hang the fabric over it without unfolding. Some fabrics can be allowed to hang until dry and require no ironing; others look better if they are ironed before they are entirely dry. If the fabric is ironed, this must be done carefully so as not to stretch the warp and filling threads out of line. Press in the direction of the warp threads—not across them—and keep the selvages together. If a dull appearance on the right side is desired, press on the wrong side; if a luster is desired, press on the right side.

PRESSING SILK

The kind of silk used in the garment determines the way in which it should be pressed. Many wash silks on the market may be washed and ironed with almost as much ease as fine cottons, and with little more care. Silks that are heavily weighted should be pressed as little as possible, since the heat from the iron serves to hasten the deterioration and causes them to split. Most wash silks should be pressed while they are still damp,

but pongee is most successfully pressed when it is dry. It does not then acquire an undesirable shine and stiffness; also, it is much easier to iron than when it is wet.

General Rules for Pressing Silk

1. Press with a warm iron — *never a hot one*.
2. Always press from the wrong side unless a cotton cloth or a sheet of unglazed paper is placed between the iron and the silk.
3. In general, do not dampen silk material in pressing. Plaits, however, may not stay in place if they are pressed dry; so they may need to be dampened slightly. But great care must be taken not to water-spot the material.
4. Press as little as possible. Silk garments may be made with very little pressing, the kind of silk determining the amount of pressing that will be needed.

PRESSING WOOL

Probably the chief reason why wool garments so often have a homemade look is because they are not properly pressed. The technique of pressing heavy, tailored garments, such as suits and coats, is not easy to acquire, and may involve the use of a heavier iron than the average home-maker possesses. But anyone can easily learn to press the wool garments that are ordinarily made at home if she follows certain simple rules and provides herself with a small amount of additional equipment.

Desirable equipment for pressing wool consists of the following: A smooth, well-padded ironing board; a heavy-napped woolen cloth, at least 18 inches square;

cotton cloths — cheesecloth and rather heavy muslin; a sponge and a basin of water. In addition it is often desirable to have a padded roll and a tailor's cushion, but these may be improvised very easily. To make a padded roll, wrap a heavy towel around a bottle, a tightly rolled magazine, or a broomstick. A tailor's cushion may be made by stuffing a small pillowcase with scraps of wool material or with an old cotton blanket. The pillowcase should be made of heavy cotton cloth; it should be shaped at the corners to fit into curved parts of the garment, such as shoulder and armseye seams. If purchased ready-made, a tailor's cushion costs from \$3.00 to \$10.00.

General Rules for Pressing Wool

1. Always press with a woolen pressing cloth next to the *right* side of the garment.
2. Always dampen wool material before attempting to press it. If the area is small, cover with a damp cloth. If the garment has been laundered, press while it is still damp.
3. Press with a dry cotton cloth next to the iron, because the iron is less apt to stick to a dry cloth than to a wet one.
4. Have the iron hot, but not hot enough to scorch the cotton cloth. *Press — do not iron* — keeping the iron moving slowly all the time with a slightly circular motion. If it is allowed to stand in one spot for any length of time the imprint of the iron will be visible. Press lightly at first, until the moisture changes to steam, then with more pressure.

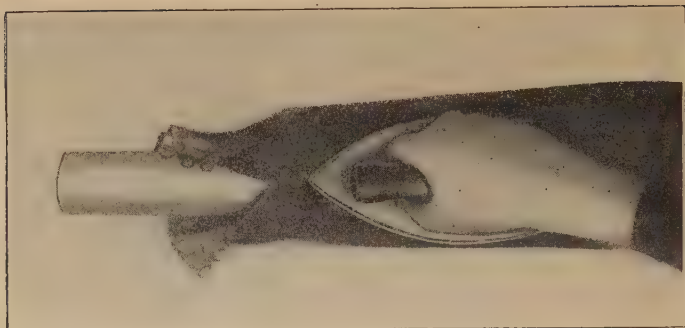


FIG. 149. Method of pressing a sleeve seam, using a padded roll

5. Use the padded roll when pressing seams, to avoid having the imprint of the extra thickness of cloth show on the right side. This is especially useful when pressing sleeve seams, (Fig. 149).
6. A tailor's cushion is useful when pressing curved seams, as around the armseye.

Suggestions for Handling Specific Problems

To shrink wool materials before cutting. Wring out a wet sheet as dry as possible, and lay the unfolded material on it, being sure that there are no wrinkles. Fold or roll up and let it stand overnight. Unroll and press from the wrong side until dry, or let it dry by hanging over the top of a door, or over curtain rod in a doorway, after placing under it a padding of clean cloth. Whichever method is used, care must be taken to have no wrinkles in the fabric and to keep the warp and filling yarns at right angles.

NOTE. It is usually possible to have material shrunk at the store where it is purchased, and the charge is only nominal.

To remove the fold line on the material. Place the woolen pressing cloth on the ironing board and lay the material on it wrong side up. Cover with damp cheesecloth, or dampen the fold line with the finger; then cover with a dry cotton cloth and press.

To prevent a shiny appearance (especially along the seams and in other places where there is an extra thickness of material). Press — do not iron. Stop pressing before the garment is entirely dry. Allow the steam to escape occasionally by lifting the pressing cloth.

To remove shiny spots. Place the garment right side up on the ironing board and cover the surface with a dampened woolen pressing cloth. Place a dry cotton cloth on top of the woolen one. Steam by holding the iron close to the cloth. Press lightly. Brush with a stiff-bristled brush and then repeat the steaming and brushing if necessary.

To shrink out fullness in the top of a hem. A soft, loosely woven material with a loosely spun yarn will shrink more than one that is wiry, firmly woven, and made of a tightly spun yarn.

After the hem has been marked, turned, and basted close to the lower edge, care for the fullness in either of the following ways: If the top edge of the hem is to be finished with a facing, stitch through the hem only, with a lengthened machine stitch, quite close to the upper edge. If the top of the hem is to be finished by turning under the raw edge, turn this edge and baste the turn, then stitch by machine through the hem only. In either case, draw up the lower thread of the machine stitching until the hem lies flat. Then shrink out the fullness in the following manner: Dampen the hem by

sponging, especially where there is extra fullness. Cover with a dry cloth, steam and press from the bottom to the top of the hem.

NOTE. If very much fullness is to be shrunk out, it may be desirable to slip several layers of paper between the hem and the garment in order not to shrink or mar the right side.

To avoid having the imprint of the basting show after pressing. If the material is easily marred, it is wise to use silk instead of cotton thread for basting. Press lightly with the bastings still in place, then remove them and finish the pressing. If an imprint is left in spite of the precautions taken, dampen and proceed as in removing a shiny spot.

To press a hem. Place the garment right side up on the ironing board. Slip the woolen cloth under the hem and fold it back over the hem, dampen, and press.

To press a placket. Always press before the fasteners are sewed in place. Baste the placket opening together, lapping it the proper amount, and press, using the ordinary precautions.

To press an armseye. The seam is usually turned toward the garment, but sometimes it is pressed open. Baste the seam flat, or press lightly with the point of the iron. Use the tailor's cushion for the first pressing. For the first pressing, the garment is placed on the cushion wrong side out, and then for the final pressing it is usually turned right side out. If there is much fullness, press with the iron pointing toward the armseye.

To press plaits. Baste the plaits in place and press first from the right side and then from the wrong side, being careful not to press a knife edge on the plaits. To

prevent having the imprint of the plait show on the right side, lay a strip of cloth or paper between the garment and the plait edge.

To press the seam at the edge of a double collar or cuff. If possible, press the seam open on the wrong side before turning the collar or cuff right side out.

31. REËNFORCING

Many times in the construction of garments it is necessary to reënforce certain parts, such as cut-out corners, bound buttonholes, and pockets. Sometimes

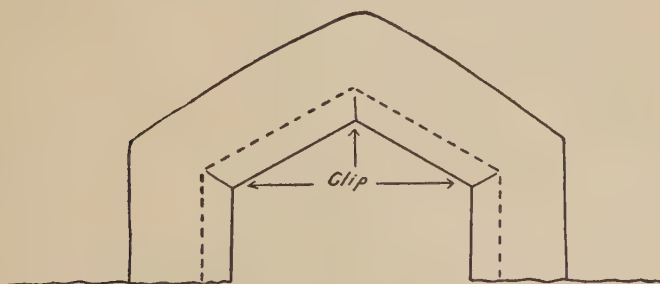


FIG. 150. Reënforcing a corner with a fitted facing

an extra piece of material is simply pinned in place and is then held by the construction stitching as in a bound buttonhole. Sometimes the reënforcing piece must be sewed on in a particular way, as in reënforcing a corner. Sometimes the reënforcement consists of restitching by machine, as at the corners of a patch pocket, or over-hand stitches or bar tacks, as in the crotch of a pair of trousers; and it may serve also for decoration, as when arrowheads are used to finish the ends of a bound pocket.

Reënforcing a Corner

With a fitted facing (see *Facings*, p. 63). Place a fitted facing on the material with the right sides together. Baste and stitch on the seam line. Clip diagonally to the corner, being careful not to cut the stitching (Fig. 150). Turn the facing to the wrong side and finish in the desired way.

With a stay. Clip the corner diagonally to the seam line as in Fig. 150 and turn the seam allowance to the

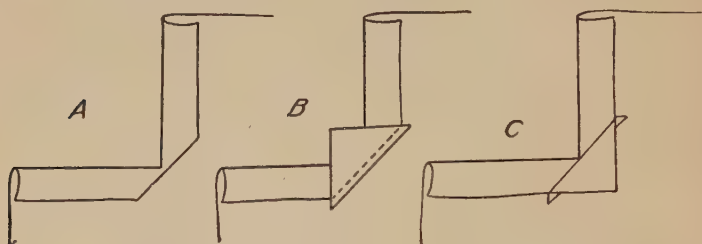


FIG. 151. Steps in reënforcing a corner with a stay

wrong side (Fig. 151, A). Reënforce the corner by joining the bias edge of a three-cornered stay to the bias edges that were made when the corner was clipped (Fig. 151, B). Be sure that the grain of the material of the stay will match the grain of the garment when the stay is turned back after stitching. Stitch with a very narrow plain seam. Press flat and turn the stay back to complete the corner (Fig. 151, C).

32. SEAMS

Seams are used as a means of joining two parts of a garment. There are only a few fundamental seams, but by using a wide variety of finishes it is possible to adapt seams to materials of different weight and texture, to the different locations, and to the design of the garment.

PLAIN SEAM

The plain seam is used where a flat, inconspicuous joining is desired. Place the two right sides of the material together, baste along the seam line, stitch close to the basting but not on it, then remove the basting.

Seam Finishes

Press the seam with the two edges together, or press open; finish the raw edges by overcasting (Fig. 152, A); by binding (Fig. 152, B); by picoting, by pink-

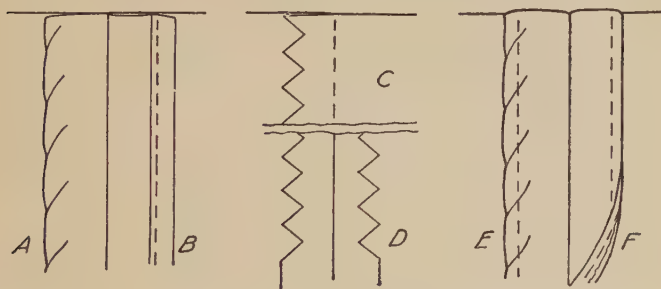


FIG. 152. Plain seam

A, edge overcast; B, edge bound; C, closed seam, edge pinked; D, open seam, edges pinked; E, edge stitched and overcast; F, edge self-stitched

A); by binding (Fig. 152, B); by picoting, by pinking (Fig. 152, C and D); by stitching close to the edge, and then overcasting if desired (Fig. 152, E); or by self-stitching (Fig. 152, F).

Overcasting is used on seams that fray, and where a flat finish is essential. It may be used on such materials as gingham, dress linen, serge, or silk crêpe. For method of making, see *Stitches — Overcasting*, p. 220.

Binding is used on materials that fray very easily, and in places where the wrong side is apt to be seen. It is neat

and durable but makes a heavier edge than some of the other finishes. For the method of application, see *Bindings*, p. 8.

Picoting is sometimes used to finish the edges of seams on fine fabrics, as it gives a neat, flat, and very inconspicuous finish. Do not trim the seam narrower than from $\frac{1}{2}$ to $\frac{3}{4}$ inch wide. (See *Machine Hemstitching — Picoting*, p. 116.)

Pinking gives a neat finish and is easily done, but its use is limited to materials that do not fray badly (Fig. 152, *C* and *D*). It may be used on woolen flannel, broadcloth, épinglé, and on firm, closely woven silks and cottons. Pinking may be done with a pinking machine, or with scissors if no machine is available. If one does considerable sewing, a pinking machine may be a good investment, but it is not essential for the average home dressmaker. If done by hand, it is easier to obtain an even edge if one half of each notch is clipped throughout the length of the seam, and then the other half is clipped.

Self-stitching is a very easily made and satisfactory seam finish for light-weight, nontransparent fabrics that do not require frequent laundering. Trim the seam to not less than from $\frac{1}{2}$ to $\frac{3}{4}$ inch; press it open; turn under the raw edge on each side of the seam and stitch along the turned edge by machine or with running stitches (Fig. 152, *F*). If the fabric frays easily, the edges may be overcast before they are turned under.

CORD SEAM

A cord seam is used in tailored garments where a corded effect is desired and where stitching is used as a decorative feature of the garment.

Single Cord Seam (Fig. 153)

Make a plain seam; press on the wrong side, turning both edges of the seam in one direction. Baste through the three thicknesses of material, close to the seam line. Then stitch from the right side of the garment, from $\frac{1}{16}$ to $\frac{1}{8}$ inch from the seam line. Trim the edges of the seam to between $\frac{3}{8}$ and $\frac{5}{8}$ inch, depending on the material. (If the material is very heavy, it is usually desirable to trim more closely the seam edge that lies next to the garment.) Finish the raw edges of the seam as in a plain seam.

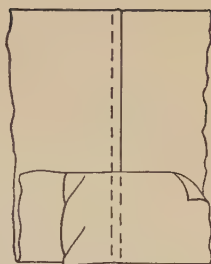


FIG. 153. Cord seam, right and wrong sides

Double Cord Seam

Proceed as for a single cord seam, except that the seam is pressed open instead of with edges together, and two rows of machine stitching are made — one on each side of the seam line.

CORDED SEAM

The corded seam is used for decoration where a seam line is to be emphasized, for example, in joining a skirt to a bodice waist. Cover a cord with a strip of material — preferably bias — and insert it in a plain seam (Fig. 154, *A* and *B*). An ordinary presser foot which has had

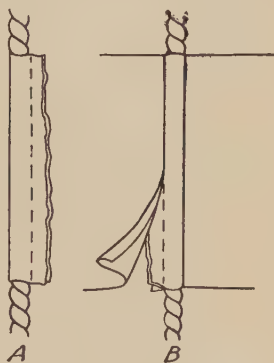


FIG. 154. Corded seam
A, cord covered; *B*, cord inserted in seam

one side filed off is very useful in stitching cording. Unless such a foot is used, the cord must be stitched into the seam by hand.

NOTE. A corded effect is obtained by running yarn or dressmaker's cord through the casing of a cord seam (Fig. 153).

FELL SEAMS

To fell means literally "to hem a seam." Most fell seams are hemmed flat to the garment, either by hand or by machine; but in standing fell seams the wider edge is hemmed over the narrower one, so that the seam stands up like a French seam.

Flat Fell Seams

Flat fell seams are used where it is desirable to have strong, flat seams with finished edges. They should be about $\frac{1}{4}$ inch wide when finished.

A *hemmed fell* is generally used on underwear, and on dresses for small children. Place the two right sides of the material together; baste and stitch on the seam line, and remove the bastings. Trim one edge to within $\frac{1}{8}$ inch of the stitching, leaving the edge that is to form the fell about twice as wide (Fig. 155, A). Turn under the wider edge so that it incloses the narrower edge, and crease both edges flat in the direction the seam is to be turned. Baste the seam flat, through the three thicknesses of the material. Hold the edge in place with slant hemming stitches (Fig. 155, B). (See *Stitches*, p. 218.)

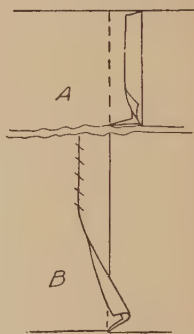


FIG. 155. Hemmed fell seam

A, seam stitched and trimmed; B, seam hemmed in place

A *stitched fell* is more quickly made than the hemmed fell and is used on tailored garments, such as middies and men's shirts. Place the two *wrong* sides of the material together. Then proceed as for the hemmed fell except that machine stitching is used in place of hand hemming (Fig. 156). If the seam is to have only one stitching on the right side of the garment, place the two right sides together the same as for the hemmed fell and make the seam on the wrong side.



FIG. 156. Stitched fell seam

NOTE. An easier method of making stitched fell seams can be used when the garment does not require fitting. Pin the seam together with one edge extending about $\frac{1}{8}$ inch beyond the other. Turn the wider edge over the narrower one and baste it. Stitch by machine on the seam line. Crease the seam flat on the garment and stitch close to the edge of the fold.

Standing Fell Seams

This seam may be used where a gathered edge is to be joined to a plain edge with no stitching visible on the right side, as in attaching a single cuff to a gathered sleeve. When finished this seam looks like a French seam.

Gather and join as for a plain seam. Trim the gathered edge to within $\frac{1}{8}$ inch of the stitching. Turn the wide edge of the seam over the narrow edge, and baste to the stitching line as in a binding.

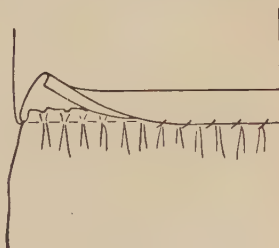


FIG. 157. Standing fell seam

Finish either by hemming the folded edge to the line of machine stitching or by stitching on the machine (Fig. 157).

FRENCH SEAM

The French seam is used on transparent materials such as organdie, and on light-weight or medium-weight materials that require frequent laundering and where a

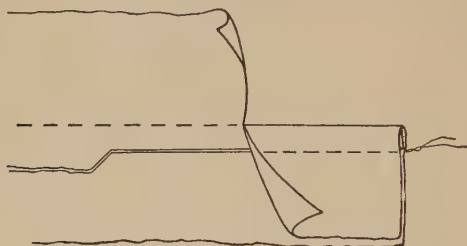


FIG. 158. French seam

flat finish is not needed, such as on slips, nightgowns, and petticoats. It is not desirable to make this seam much more than $\frac{1}{8}$ inch wide. If the material is too heavy to permit so narrow a seam, some other type of seam will be found more satisfactory.

Baste as for a plain seam, except that the two wrong sides of the material are put together. Stitch a little more than $\frac{1}{8}$ inch *outside* the seam line; remove bastings. Trim the seam to within $\frac{1}{8}$ inch of the machine stitching. Press or crease on the line of stitching. Turn the material so that the raw edges are inside and the seam line comes exactly on the turn. Crease and press. Baste just deep enough to inclose the seam; stitch a trifle deeper than the basting line to insure having no raw edges showing on the right side (Fig. 158).

IMITATION FRENCH SEAM

The imitation French seam is used where the effect of a French seam is desired, but where two turnings are difficult to make, as in matching plaids. Make a plain seam and finish it by turning the two raw edges together toward the inside. Press or crease the folds, baste, and stitch, either by machine or by hand, close to the outer edge (Fig. 159).



FIG. 159. Imitation French seam

LAP SEAM

A lap seam is used when stitching is desired as decoration, and when inserting godets or plaited sections. A lap seam is not stitched like a plain seam; instead, one seam edge laps over the other and is stitched flat.

In a narrow lap seam, turn under one edge on the seam line and crease or baste. Mark the seam line on the other edge with a basting line and lap the turned edge over it until the seam lines coincide. Pin, baste flat, and stitch from the right side very close to the folded edge. Finish the wrong side like a plain seam (Fig. 160).

For a wide lap seam, see *Tuck Seam*, p. 190.

ROLLED SEAM

This seam is used on transparent materials requiring a very narrow seam. Stitch a plain seam; trim the seam to about $\frac{1}{8}$ inch, roll, and whip to the machine stitching. It may be desirable to have one edge wider, and to roll this edge over the narrower edge (see *Rolled Hems*, p. 100).

SLOT SEAM

A slot seam is a double tuck seam that resembles a stitched inverted box plait; it is usually stitched to a separate piece of material (Fig. 161), or it may be used to stitch flat the top of an inverted plait in a skirt or dress.

TUCK SEAM

This seam is used where a tuck effect is desired. Baste the tuck and stitch it the desired width, at least $\frac{3}{4}$ inch

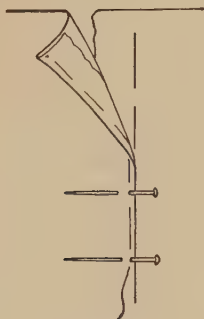


FIG. 160. Lap
seam

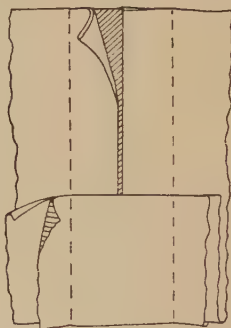


FIG. 161. Slot seam — right
and wrong sides

from the seam edge. (If there is to be a placket opening under the tuck, the placket reënforcement should be made first. See *Tuck Placket*, p. 155.) Place the tuck edge over the under side, with the seam lines matching. Baste from the right side through the three thicknesses of the material, keeping the two seam edges even, or one slightly to one side if the fabric is heavy. Turn the garment wrong side out and stitch together the *two* seam edges as close as possible to the tuck stitching (Fig. 162).

WELT SEAM

The welt seam is used on heavy materials where a strong tailored finish is desired and where the flat fell seam is too bulky. Make a plain seam. Then trim one side of the seam to within $\frac{1}{4}$ inch of the stitching. From the wrong side press and baste the seam flat, with the wider edge on top. Stitch from the right side, from $\frac{1}{2}$ to

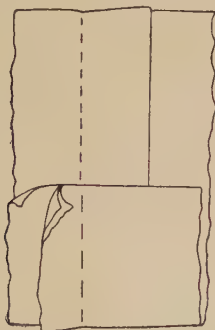


FIG. 162. Tuck seam — right and wrong sides

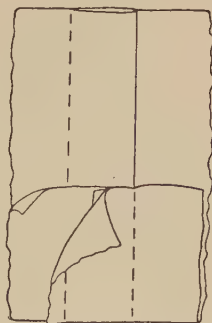


FIG. 163. Welt seam — right and wrong sides

$\frac{3}{4}$ inch from the seam line. This is the only row of stitching that shows on the right side (Fig. 163). Finish the raw edge of the seam as desired ; if the fabric does not fray, no finish is necessary.

33. SLEEVES

Although sleeves probably cause the seamstress more trouble than all the rest of the garment combined, it is quite possible to set sleeves into a garment without difficulty. One must use care in checking and altering the pattern before cutting, and must follow *explicitly* the directions for making and setting in sleeves, to insure good results.

In general, sleeves should not be cut until the garment has been fitted and any necessary alterations made; also, they should not be set into the garment until after the neck is finished.

There are several types of sleeves: set-in, epaulet, kimono, and raglan. These vary considerably in the method of making, and will therefore be described separately.

SET-IN SLEEVES

Sleeves of this type are set into a normal armseye, in contrast with the kimono, raglan, or epaulet sleeve. The trend of fashion tends to determine whether the shoulder line should be long or short, and this in turn affects the shape and position of the armseye. Ordinarily, a normal armseye line is in vogue. The line of the normal armseye runs from the highest point on the outer end of the shoulder, perpendicularly to the floor, for about 4 inches, and then it follows the natural curve under the arm.

Establishing the Normal Armseye Line

Put on the garment, fasten the closings, and adjust the garment as it is to be worn. Mark with a pin or a thread the highest point on the outer end of the shoulder. Then determine the armseye line in one of the following ways:

For a close-fitting armseye. A tapeline or the hand may be used as a guide. If the tapeline is used, place it around the arm at the joining of the arm and body, under the arm and up over the shoulder bone, following the armhole line described above. If the hand is

used, place the thumb under the arm and let the forefinger rest on the point of the shoulder, curving the hand to form a suitable armseye line. This determines one half of the armseye; the other half is determined in like manner.

Mark the line thus established with a row of pins on the seam line, with each one placed so as to catch only a few threads of the cloth. Cut away any extra material on a line parallel with the marked line, allowing for a $\frac{3}{4}$ -inch seam. If the shoulders are alike, it is necessary to mark only one armseye while the garment is on the person, the second one being determined from the first; if the shoulders are *not* alike, each armseye should be marked before the garment is removed.

Establish the second armseye from the first in any of the following ways: Place the piece cut from the first armseye on the other one (right sides together and seam lines matching) to locate a similar line, and cut off the same amount of material; or fold the garment at the center back and front (being sure that the shoulder and underarm seams match) and cut off the extra material, using the first armhole as a guide. If the figure is abnormal, it may be desirable not to trim the armhole until the sleeves have been pinned in; but it may, however, have to be clipped to prevent drawing. If the material frays badly, replace the pins with a guide basting, and do not trim the armseye until ready to set in the sleeve.

For a loose-fitting armseye. Establish the upper half as for the close-fitting armseye. The lower half must be determined by the eye. Then proceed as for a close-fitting armseye.

Types of Set-in Sleeves

Set-in sleeves may be classified in many ways, such as long and short, full and tight, one-piece and two-piece. The classification used here, however, is (1) the

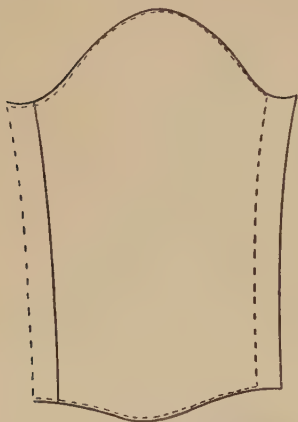


FIG. 164. A continuous-seam sleeve superimposed on a non-continuous-seam sleeve

———— Continuous-seam sleeve
 - - - - - Noncontinuous-seam sleeve

continuous-seam sleeve, the seam of which is continuous with the underarm seam of the garment, and (2) the non-continuous-seam sleeve, the seam of which is not continuous with the underarm seam.

In general, these two types may be used interchangeably, although each may have certain advantages over the other. The continuous-seam sleeve may be preferred because (1) the seam is apt to be less conspicuous, (2) the sleeve *may* be set into the garment before the underarm seam is stitched, and (3) it is some-

what easier to iron and press than is the other type. In a tight sleeve which has a dart from elbow to wrist, the noncontinuous-seam type may be preferred.

Distinguishing characteristics of continuous-seam and noncontinuous-seam sleeves. The difference in these types of sleeves is entirely due to the difference in the location of the sleeve seam. If the continuous-seam sleeve pattern is placed on a noncontinuous-seam sleeve pattern of the same size, with the caps matching, the patterns coincide except that the noncontinuous pattern extends on one

side and the continuous extends on the other side, as indicated in Fig. 164. These characteristics show up better when the sleeve is folded lengthwise through the center (see Fig. 165).

Continuous-Seam Sleeve

The front and back of the cap have curves that are almost identical, because the seam is directly under the arm, or approximately in line with the underarm seam of the garment. The front has a little deeper curve than the back, in order to allow the sleeve to fit smoothly over the muscle that joins the arm to the body at the front of the armpit; also, because the arm naturally swings to the front, more length is needed at the back of the sleeve. At the bottom, the longest part comes a little to the back of the center of the sleeve (Fig. 165, *A*).

Noncontinuous-Seam Sleeve

A one-piece sleeve. In this sleeve there is a great difference in the curves of the front and back of the cap (Fig. 165, *B*). The back has a deeper curve than the front, because the seam comes in front of the underarm seam of the garment and practically all the curve under the arm comes on the back side of the sleeve. At the bottom, the longest part comes at the center of the sleeve.



FIG. 165. Two types of sleeves

A, continuous-seam sleeve; *B*, noncontinuous-seam sleeve

A two-piece sleeve. This sleeve is always of the noncontinuous type. The inner seam corresponds to the seam in the one-piece noncontinuous-seam sleeve. The outer seam lies along the outside of the arm from the center of the back of the armhole, down over the elbow to the wrist, in line with the little finger (Fig. 166).

Testing the Sleeve Pattern

Before cutting the sleeve it is necessary to test the sleeve pattern to see whether it will fit. This is done either by trying on the pattern or by checking the measurements of the sleeve with the arm measurements.

Trying on the pattern. Pin the sleeve seam of the pattern together. Put on the dress with the armseye marked. Try on the sleeve pattern, pulling it up well under the arm and pinning the seam line, being sure that the cap comes in the proper place. Check the length and width of the sleeve, and the length and width of the cap (Fig. 167). If the sleeve is to be long, bend the arm to make an allowance for the elbow. Check carefully at the largest part of the arm. Be sure the cap is wide enough to fit rather loosely across the arm and to allow for seams. The cap should be long enough to come up to the highest point on the armseye.

Checking arm and sleeve measurements. One length measurement only is needed for a one-piece sleeve —



FIG. 166. Two-piece sleeve

from the highest point on the armseye, over the elbow to the wrist, having the arm bent (Fig. 167, *e* to *f*). Two measurements are needed for a two-piece sleeve — the outside one, taken in the same way as for the one-piece sleeve (Fig. 166, *c* to *d*); and the inside one, taken along the inside of the arm, from the muscle which joins the arm to the body down to the base of the thumb, having the arm held straight out from the body (Fig. 166, *a* to *b*).

The *width* of the sleeve usually needs to be checked at one place only; that is, around the largest part of the arm, having the arm bent (Fig. 167, *c* to *d*). This measurement should be taken quite loosely. If the sleeve fits closely, it is necessary to check also at the bottom — with the hand measurement if the sleeve has no placket, or with the wrist measurement if the sleeve has a placket.

The *depth of the cap* on a sleeve pattern is very important. Measure it on the pattern from *e* to *f* (Fig. 168). To ascertain the required depth of the cap, fasten the tapeline horizontally around the arm just under the armpit. Measure from this line to the highest point on the armseye. This is ordinarily about $5\frac{1}{2}$ inches.

The *width of the cap* is also important. Measure this on the pattern from *c* to *d* (Fig. 168) and check with the

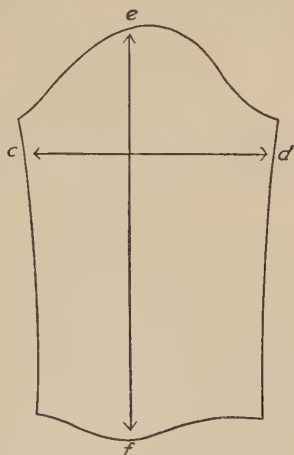


FIG. 167. Measurements for sleeve length (*e* to *f*) and sleeve width (*c* to *d*)

similar measurement taken on the person. (The garment should be on when this measurement is taken.)

The *circumference of the cap* is measured with a tape-line held on edge, measuring around the top of the sleeve pattern *on the seam line*, after the needed alterations for depth and width have been made. This measurement should be from $\frac{3}{4}$ inch to $1\frac{1}{2}$ inches longer than the circumference of the armseye at the seam line, if there is no visible fullness in the sleeve. It is possible to ease in more fullness in a soft material than in a stiff or wiry fabric.

Altering the Sleeve Pattern

Since sleeve patterns often require a number of alterations to insure correct fitting, it is wise to keep on hand a sleeve pattern that has been altered until it fits properly. Although styles of sleeves change from season to season, the armseye line varies, on the whole, but little. Hence it is often desirable to combine the top of a pattern that has previously proved to be satisfactory with the bottom of the new pattern, to achieve an up-to-date sleeve.

For methods of altering sleeve patterns, see Figs. 169-174.

Cutting the Set-in Sleeve

It is usually best not to cut the sleeves until after the dress has been fitted and the armseye established. When

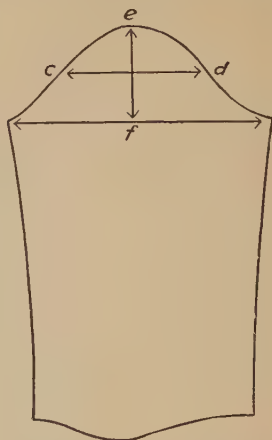


FIG. 168. Measurements for width of cap (*c* to *d*) and depth of cap (*e* to *f*)

making garments which do not require much fitting, such as men's shirts and children's clothes, the sleeves may be cut at the same time as the rest of the garment.

Care must be taken to cut the sleeves on the straight of the material, unless it is desired to cut them on the

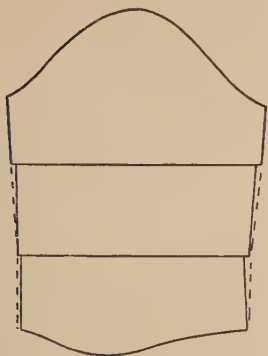


FIG. 169. Shortening the sleeve

Lay folds above and below the elbow and correct the edge of the pattern

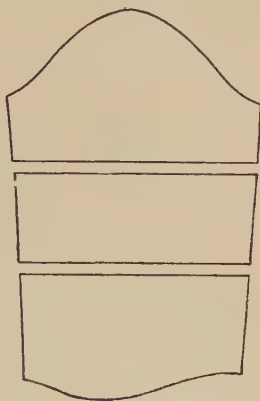


FIG. 170. Lengthening the sleeve

Draw lines straight across the sleeve above and below the elbow. Cut along these lines, and separate the pieces to give the necessary length. Straighten the edge of the pattern at the seam line

true bias, as may be desirable when the person has a very plump arm. Avoid cutting both sleeves for the same arm, if the material has a right and wrong side. The latter mistake can easily be prevented if the material is folded and both sleeves cut at once; or if both right sides or both wrong sides of the material are placed together when the sleeves are cut. If plaid material is used, or that which has a distinct pattern, additional care must be taken to see that the design of the two

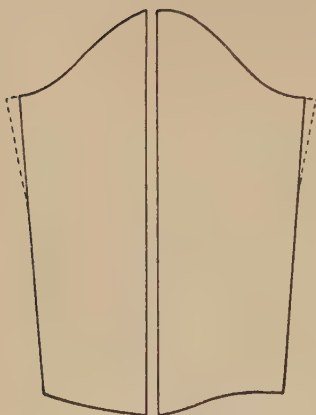


FIG. 171. Increasing the width of the sleeve

To alter a sleeve for a plump arm: draw a line straight down through the center of the cap. Cut along this line and separate the pieces to give the necessary width (about $1\frac{1}{2}$ inches is the maximum that can be added). Correct the curve of the cap and the bottom edge to preserve the original shape. If the cap is too wide after this alteration has been made, correct by the *reverse* of the alteration shown in Fig. 174, *a* to *b*. To alter a sleeve for a loose armseye: add equal amounts (not more than 1 inch at each side), gradually tapering off to the edge of the pattern (see the dotted-line extension on each side of the sleeve)

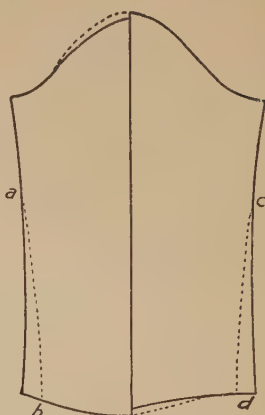


FIG. 172. Decreasing the width of the sleeve

If the sleeve is too wide all the way down, lay a lengthwise fold through the center of the cap to take out the extra width. Correct the top and the bottom of the sleeve as indicated. If the cap is too narrow after this alteration has been made, correct it as in Fig. 174. If the sleeve is all right at the top and too wide at the bottom, narrow as indicated by the dotted lines *a* to *b* and *c* to *d*; do not narrow the sleeve too abruptly

sleeves matches, and that the design in the sleeves matches the design in the garment at the notches on the armseye seam.

Seaming the Sleeves

In seaming the sleeves, as well as in cutting them, care must be taken to avoid having both for the same arm.

The seam should not be stitched by machine until after the sleeve has been fitted on the person.

The *basting of a one-piece full sleeve* presents no special problem. Match the notches, pin, and baste along the seam line.

The *one-piece tight sleeve* must be very carefully basted if it is to fit well. Fold the sleeve through the center,



FIG. 173. To lengthen the cap

Add the necessary length at the center of the cap, *a* to *a'*, curving the line down on each side to the edge of the pattern, to make a normal-shaped cap

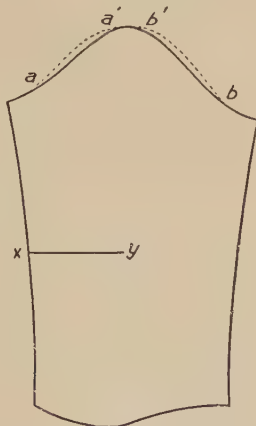


FIG. 174. To widen the cap, and to give added fullness at the elbow

Add an equal amount to each side of the cap from *a* to *a'* and from *b* to *b'*, to make a normal-shaped cap; slash sleeve at *x* to *y* and spread the parts to give additional fullness

laying it flat on the table with the back side up. Beginning at the top, pin the two edges together (matching the notches) to within about 2 inches of the elbow, then ease in some fullness on the back side for about 4 inches. (If considerable fullness is allowed, it may be cared for by means of gathers or darts.) Then stretch the back

of the sleeve from this point on, until the two edges of the seam are even at the bottom. This fulling at the elbow allows it to bend comfortably; the stretching from the elbow to the bottom prevents the sleeve from twisting on the arm. Baste along the seam line. Test the sleeve, and stitch.



FIG. 175. Two-piece sleeve basted together

In *basting the two-piece sleeve*, pin and baste the inside seam as in the one-piece full sleeve. In joining the outside seam, pin at the elbow, then match the notches and care for the fullness at the elbow. Pin at the top, next at the bottom; and then, working toward the elbow, pin the entire seam. Baste along the seam line (Fig. 175).

Test the width of the tight-fitting sleeve, before the seam is stitched, by slipping the sleeve on the arm. If alterations are necessary, most of the change should be made at the outside seam line. If much alteration is made, the sleeve should be fitted into the armhole and tried on before the sleeve seam is stitched.

Setting in Sleeves

The directions given here are for a sleeve having no visible fullness at the top, which is set in with a plain seam. A plain seam is usually most satisfactory for an armseye seam. Since some alteration is nearly always made in fitting the garment, it is seldom possible to use the notches in the armseye and the sleeve for a guide in setting in the sleeves. Before attempting to set in the

sleeve, the armseye should be divided into quarters. (Put the garment on and mark the highest point on the armseye if this was not marked when the armseye was established.) Fold the armhole at the highest point, and mark the lowest point, which is exactly opposite the highest. This point is usually at or near the underarm seam. Then bring the highest and the lowest points together, dividing the armhole into quarters, and mark the quarter points of the armseye either with pins or tailor's chalk (Fig. 176).

Divide the top of the sleeve into halves by finding and marking the longest thread (the center of the cap); then fold the sleeve at the highest point and mark the lowest (the opposite) point.

Being sure that you have the correct sleeve and that it is right side out, place it in the armhole, match and pin together the highest and lowest points of the sleeve and the armhole respectively. Holding the garment so that you look into the sleeve, place the pins with heads out and at right angles to the seam, taking up just a few threads of the cloth exactly at the seam line (Fig. 177). Pin in the sleeve with no fullness in the lower half and all the fullness distributed evenly in the upper half. Beginning at the lowest point, pin to the quarter points first; then pin halfway (in the upper half) between the top and quarter points; then halfway between these pins; and so on, placing the pin each time in the middle of the space. In the lower half the pins may be from $\frac{3}{4}$ inch

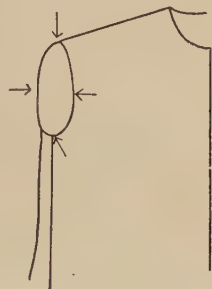


FIG. 176. Armseye divided into quarters

to 1 inch apart, but in the upper half they should be placed much closer together.

Usually sleeves are set in as described above; that is, some fullness (not more than $1\frac{1}{2}$ inches) is eased into the upper half of the armseye. For a very plump arm, however, where sleeves cut on the bias are not desirable or where extra fullness is needed, the sleeve can be slightly



FIG. 177. Sleeve pinned into armseye

eased into the lower half of the armseye or extra fullness can be cared for by a very small plait or dart under the arm. If the pins have been placed carefully, the garment may be tried on right side out and the sleeve tested and fitted without basting.

NOTE. Sometimes it is desirable to set the sleeves into a lining instead of into the garment. When this is done, the armseye of the garment should be finished with an appropriate edge finish. If there is a possibility of the lining showing, the armseye may be faced with the garment material before the sleeve is set in (see *Fitted Facings*, p. 63).

Fitting Sleeves

A sleeve should look well and feel comfortable; that is, it should not bind or twist, it should have no visible fullness at the top, the lengthwise threads should be perpendicular to the floor from the shoulder to the elbow, and the crosswise threads should be parallel to the floor.

If the sleeve does not fit satisfactorily, it is usually due to one or more of the following errors, and it may be remedied if one utilizes the suggestions given below:

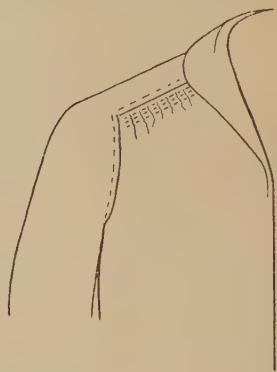
1. The sleeve "puffs up" at the top when the cap is too long. To remedy, rip the armseye seam across the top and slip the excess length up into the armhole and repin.
2. Diagonal wrinkles run from the top of the shoulder to the underarm, and the crosswise threads are not parallel to the floor, when the cap is too short. To remedy, remove the entire sleeve and recut the top, lengthening the cap by trimming out under the arm.
3. The lengthwise threads are not perpendicular to the floor when the highest points of the sleeve and armhole have not been matched properly, or when the sleeve has been cut incorrectly. If the difficulty is caused by the former error, remove the sleeve and repin, being sure to match the highest points; if it is due to the latter cause, the only solution is to cut a new sleeve.
4. Fullness is visible at the top of the sleeve when the sleeve is too large for the armseye, when the fullness is unevenly distributed, or when too few pins have been used when the sleeve was pinned into the armseye.

5. The sleeve draws across the top of the arm (especially when the arm is raised) when the cap is too narrow or the girth of the sleeve is too small. If the difficulty is caused by the former error (unless the sleeve is long and tight fitting), it is possible to make adjustment by trimming off the top of the cap somewhat and then recutting the entire cap. The result is a shorter sleeve, but widening the cuff may compensate for this; otherwise it will be necessary to cut a new sleeve. If the trouble is due to the latter cause, the girth of the sleeve may be enlarged by setting in an extra piece under the arm.

After the sleeve has been fitted satisfactorily, stitch and finish the seam. Sometimes a better appearance is given to the garment if the armseye seam is pressed toward the garment and tacked in place at the shoulder seam.

EPAULET SLEEVES

The epaulet sleeve has a shoulder extension which produces the effect of a yoke on the garment (Fig. 178).



Testing the Pattern

Match the notches and pin the front and the back of the garment to the epaulet. Continue pinning around the rest of the armseye. Match the notches and pin a continuous underarm-and-sleeve seam. Try on the pattern,

FIG. 178. Epaulet sleeve set in with a lap seam

making sure that the center front and center back are in place. Since this sleeve fits loosely, it is necessary to check only the length of the sleeve and the length of the epaulet. If the epaulet is the proper length, the location of the armseye seam of the sleeve corresponds to that of a loose-fitting set-in sleeve.

Altering the Epaulet-Sleeve Pattern

The method of altering the sleeve is the same as that used for set-in sleeves (Figs. 169–170). For the method of altering the length of the epaulet, see Fig. 179. If the length of the epaulet is changed, the width of the back and front of the garment must be changed accordingly.

Cutting the Sleeve

The method of cutting the epaulet sleeve is the same as that of the set-in sleeve except that it should be cut when the rest of the garment is cut, since it must be set in before the garment is fitted.

Setting in the Epaulet Sleeve

The seams most commonly used are plain, cord, and lap (tuck) seams, and the method used to set in the sleeve is determined by the seam. Generally it is easier to use the lap seam than any other type.

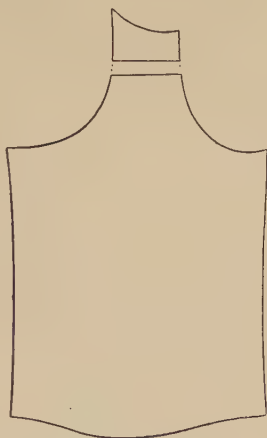


FIG. 179. Altering the length of an epaulet sleeve

Draw a line straight across the center of the epaulet. To lengthen the epaulet, cut along this line; separate the pieces enough to give the needed length. To shorten the epaulet, lay a fold to take up the extra length

When a plain seam is used. Holding the garment toward you, match the notches and pin the front of the garment to the epaulet. Then, holding the sleeve toward you, continue pinning the armseye seam. Join the back of the garment to the sleeve in the same manner as the front. Baste the seams, then pin and baste a continuous underarm-and-sleeve seam. Fit (see *Fitting an Epaulet Sleeve*, p. 209), making any needed alterations. Stitch in the sleeves and make a continuous underarm-and-sleeve seam.

When a cord seam is used. The stitching which shows on the right side is usually made on the epaulet, and around the armseye either on the sleeve (Fig. 178) or on the garment. In heavy coats the stitching is sometimes done on the garment both across the shoulders and around the armseye.

In any case, set in, fit, and stitch the sleeve as for a plain seam. Then turn the seam in the desired way, baste, press, and stitch. Make a continuous underarm-and-sleeve seam.

When a lap seam is used. The final stitching is done in any of the ways suggested for the cord seam. The sleeve is set into the garment according to the way it is to be stitched, but in each case the seam allowance must be carefully marked on both sleeve and garment.

To obtain the effect shown in Fig. 178, turn back and baste the seam allowance on the epaulet and the armseye of the sleeve. Working from the right side, lap the epaulet to the seam line on the shoulder at the front and the back, pin and baste in place. Match the notches, pin and baste the armseye in the same way. Pin and baste the underarm-and-sleeve seam, and fit the garment.

Stitch along the epaulet and around the armseye, and then make the continuous underarm-and-sleeve seam.

When the stitching is made on the armseye, proceed as above *except* that the seam allowance is turned under on the armseye of the garment instead of on the sleeve, and the seam is lapped accordingly. Special care must be taken when stitching at the corner, because the seam turns in one direction on the epaulet, and in the opposite way around the armseye.

Fitting an Epaulet Sleeve

An epaulet sleeve, if it fits properly, must meet all the requirements of a set-in sleeve. If it does not fit satisfactorily, one or more of the following errors is responsible and may be remedied if the suggestions given below are utilized :

1. If the garment draws or puckers where the epaulet joins the armseye, clip diagonally almost to the stitching at this point.
2. If the garment puffs out where the epaulet joins the armseye, make the seam at this point on the garment deeper or more curved, or both.
3. If the dress has the appearance of slipping off the shoulder, the epaulet is too long. To remedy this, rip the shoulder seams ; then repin, letting the epaulet extend beyond the front and back sections of the garment at the neck line, in order to bring the arms-eye line to the proper place. Then trim off the epaulet at the neck line.
4. If the sleeve "bags" under the arm, both the sleeve and the garment are too loose. To remedy, make the underarm-and-sleeve seam deeper.

KIMONO SLEEVES

In kimono garments the sleeve is cut as a part of the garment (see *Blocking Kimono Garments*, p. 11). For the fitting of this type of sleeve, see *Fitting — Kimono Garments*, p. 92.

RAGLAN SLEEVES

The raglan sleeve is much like the kimono sleeve in effect. It differs, however, in that the sleeve is cut separate from the garment and is joined to it by a seam running diagonally from the armpit to the neck line (Fig. 180).

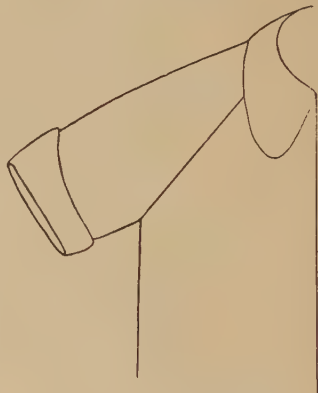


FIG. 180. Raglan sleeve

Testing the Pattern

Pin the front of the sleeve pattern to the front of the garment pattern, matching notches. Pin together at the back in the same manner. Match the notches, and pin a continuous underarm-and-sleeve seam. Try on the pattern, being sure that the center front and center back are in place. Since this is a loose-fitting sleeve, it is usually necessary to check the length only. For methods of altering this type of sleeve, see Figs. 169 and 170.

Setting in the Raglan Sleeve

Pin and baste the sleeve to the front and back of the garment as in joining the corresponding parts of the pattern. The fitting and alterations of this sleeve are

the same as for kimono sleeves. After the necessary alterations are made, stitch in the sleeves and clip the seams at intervals to prevent drawing. Make a continuous underarm-and-sleeve seam.

SHIRT SLEEVES

The sleeves in shirts, shirt waists, and middies are of the continuous-seam type, as are those in most children's

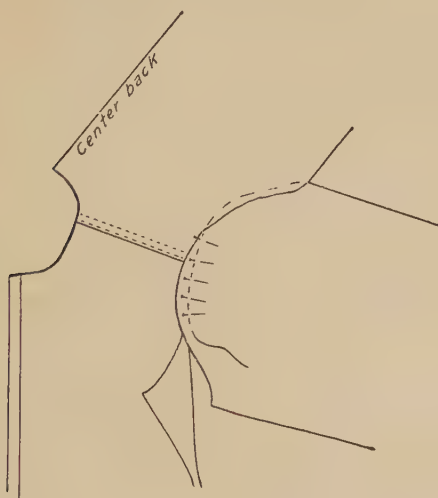


FIG. 181. Shirt sleeve partially joined to armseye

garments. These garments have long shoulder lines, so that the sleeve caps are shorter than in sleeves which are set into normal armseyes. Since such garments have comparatively loose armseyes and require little fitting, the sleeves are attached to the armseyes before the underarm-and-sleeve seams are sewed.

Setting in Shirt Sleeves

After the shoulder seams of the garment are made, match the notches and seam lines of the sleeve and arms-eye and pin in place, easing in the fullness across the upper part of the sleeve (Fig. 181). A flat fell seam is usually used around the armseye.

BOTTOM FINISHES FOR SLEEVES

It is usually desirable to finish the bottom of a sleeve after it is set in, since it is easier to adjust the length at the bottom than at the top.

If the sleeve is long and tight, or if it is attached to a close-fitting cuff, some provision must be made to allow



FIG. 182. Altering the width of cuffs

the hand to pass through. The joining seam may be left open for a short distance, or a placket may be made in a short slash in line with the little finger. (For method of making these, see *Plackets*, p. 144.) As a substitute for the placket, make a narrow hem for about 1 inch across the back of the sleeve, where the cuff opening is to come. The sleeve is not gathered where it is hemmed, and the cuff is joined to the gathered section only. When the cuff is lapped and fastened, this hemmed section falls into a small plait which is hidden in the gathers at the bottom of the sleeve.

The bottom of the sleeve may be finished with a cuff or with any appropriate edge finish.

Cuffs

Cuffs may be single or double, extension or turn-back, open or closed, flare or straight, attached or detachable, or any combination of these types.

Testing the cuff pattern. Pin the cuff pattern to the sleeve as indicated on the pattern, and check for circumference and width. If the cuff needs to be altered, make the necessary changes according to Fig. 182 or Fig. 183.

Cutting the cuff. The cuff may be cut either lengthwise or crosswise of the material; a tight-fitting cuff is usually cut lengthwise. In certain cases, one must exercise care not to cut both cuffs for the same sleeve.



FIG. 183. Altering the length of cuffs

Making the cuff. The cuff should usually be made before attaching it to the sleeve. Cuffs are made in the same manner as collars (see the making of single and double collars, p. 26).

Attaching the cuff. Various methods are used for joining cuffs to sleeves, depending upon the design of the sleeve and the cuff, and upon the material used in the garment. Table I indicates the methods that are applicable.

TABLE I. METHODS OF ATTACHING CUFFS TO SLEEVES

TYPES OF CUFFS	METHODS OF ATTACHING
Single extension . . .	Attached with French seam, flat fell, or standing fell ¹
Double extension . . .	Set on as a binding ²
Single turn-back . . .	Attached with bias facing ³ or French seam ¹
Double turn-back . . .	Attached with bias facing ³ or as a binding ²

¹ See *Seams*, p. 187.

² See *Bands*, p. 1.

³ See *Facings*, p. 62.

34. SQUARE KNOT

A square knot holds without slipping or untying, and should be used in tying threads at the ends of tucks, darts, etc. Take an end of thread in each hand, cross the end in the right hand over the one in the left. Bring this end around and under the other end and take it in



FIG. 184. Square knot

the left hand. At the same time take the thread from the left in the right hand. This forms the first half of the knot. Then cross the end that is in the left hand over the end in the right hand and bring it around this and through the loop thus formed (Fig. 184). Pull the knot tight.

35. STITCHES

(See also *Decorative Stitches*, p. 36)

BASTING

The basting stitch is used to hold two or more thicknesses of material in place temporarily until the permanent sewing is done; occasionally it is used merely to mark a line. Preparatory to basting, the materials should be pinned in place with pins perpendicular to the edge, except in the case of small pieces. The material should be flat on the table during basting, in order that the

tension may be the same on both pieces. When joining a bias piece and a straighter one, the more bias piece should be placed on top, because it is more apt to stretch.

Begin with a firm knot. Place the needle in the material, parallel to the edge of the cloth; work from right to left and draw the thread just tight enough so that it will lie flat on the material.

The stitches and spaces should ordinarily bear a definite relation to the strain placed upon them; as the strain decreases, the spaces may be larger. When the line of basting is finished, the thread is fastened with two or three small stitches taken parallel to each other. When removing the basting, clip at intervals; do not try to pull out the whole length at once.

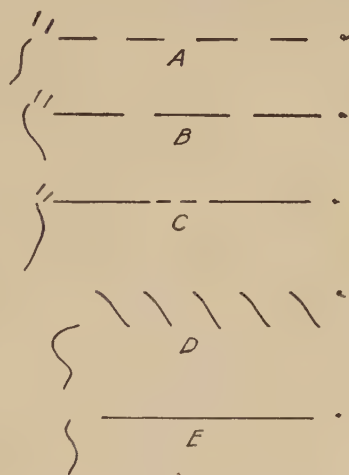


FIG. 185. Basting stitches

A, even basting; *B*, uneven basting;
C, dressmaker's basting; *D*, diagonal
 basting; *E*, guide basting

Even basting consists of stitches and spaces of equal length. This type is used wherever there is a great strain or where accuracy is required, as in holding gathers in place at shoulder seams (Fig. 185, *A*).

Uneven basting consists of small stitches and long spaces (Fig. 185, *B*).

Diagonal basting is made at right angles to the line of stitching so that on the under side there is a series of vertical lines and, on the upper side, a series of diagonal

lines of thread (Fig. 185, *D*). This stitch is not a seam basting but is used to hold two surfaces together, as in lining collars and panels. It is also used to catch two edges together, as in the opening of a slash pocket.

Dressmaker's basting consists of a combination of small, even basting stitches and long spaces. This is particu-

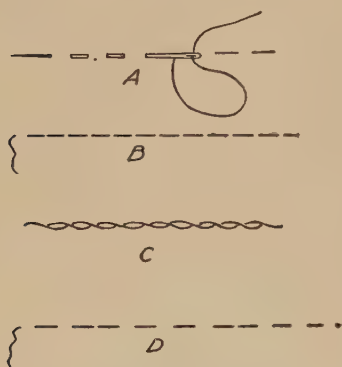


FIG. 186. Seam stitches

A, running stitch; *B*, stitching stitch (backstitch), right side; *C*, stitching stitch (backstitch), wrong side; *D*, combination stitch

larly useful in basting long seams, since it is quickly made and is accurate enough for ordinary purposes (Fig. 185, *C*).

Fitting or alteration basting is a temporary stitching used in fitting, to hold securely, until the permanent stitching is done, those seam lines which have been established upon the right side of a garment by fitting and pinning as for a lap seam (see page 189). It also serves as a

guide line upon the wrong side for the stitching, so that the seam will be stitched exactly as fitted.

Work with the garment right side out; use a knot, and baste from right to left. Hold the seam across your left forefinger, with the folded edge toward the right; bring the needle up from the wrong side through the under piece of material and catch one or two threads on the folded edge. Insert the needle opposite this point and take a stitch parallel to the seam line — from $\frac{1}{4}$ to $\frac{3}{4}$ inch long — catching the folded edge as the needle is brought

out. Continue to the end of the seam and fasten the thread well. This stitch looks much like vertical hemming (Fig. 187, *B*) ; small stitches show on the right side, perpendicular to the seam, and on the wrong side the basting line appears as a series of slightly slanting stitches, forming a guide line for the machine stitching.

Guide basting is made with very short stitches and very long spaces (Fig. 185, *E*). It is used only for marking such places as the center front and center back of garments.

COMBINATION STITCH

The combination stitch consists of running stitches with an occasional backstitch. It is used where more strength is required than that afforded by the ordinary running stitch, and should be substituted for the stitch-in-stitch (Fig. 186, *D*), whenever possible, in order to gain speed.

DARNING

Darning usually consists of parallel rows of running stitches, so placed that spaces and stitches alternate in succeeding rows as in weaving.

HEMMING

Various kinds of hemming stitches are used to hold in place folded edges, such as hems and facings.

Hold the material, with the hem basted in place, across the forefinger of the left hand, with the hem toward the left. Put a knot in the thread, and conceal it under the edge to be hemmed. In very transparent material fasten the thread by slipping the needle into the fold of the hem,

drawing the thread through, and tucking the end under the hem. Take a stitch or two over the first one to secure the thread, then continue with the hemming. Always work from right to left.

NOTE. It is frequently desirable, when hemming silks, to untwist the sewing silk and separate it into three parts. By using one strand at a time the hemming stitches can be made to appear as a part of the weave of the material and are therefore invisible.

Damask hemming is used for hems on table linen (see page 99).

Running hemming is used to hold in place a hem which is not turned a second time (Fig. 187, *D*). It is quickly made, and shows very little on the right side. If there is a selvage on the edge to be hemmed, clip at intervals to prevent drawing; if there is a raw edge, this is usually pinked or overcast. The stitch is a variation of the combination stitch, with very short stitches on the right side of the garment, and floats from $\frac{1}{4}$ to $\frac{3}{8}$ inch long on the wrong side, alternating with very short backstitches taken through only one thickness of the hem.

Slant hemming is the quickest method used to hold in place a hem that is turned a second time, but it can be used only when the appearance on the right side need not be considered (Fig. 187, *E* and *F*). Take slanting stitches equal distances apart, catching a few threads of the garment and then a few threads of the fold in each stitch. The needle should point toward the thumb of the left hand as it comes through. Fasten the thread by making two or three small stitches one over the other.

Slip-stitch hemming is used when an inconspicuous effect is desired on the right side (Fig. 187, *A*). Bring

the needle out of the fold of the hem and take a small stitch in the cloth exactly opposite this place. Insert the needle in the folded edge again just a few threads toward the left of where it came out, and slip the needle

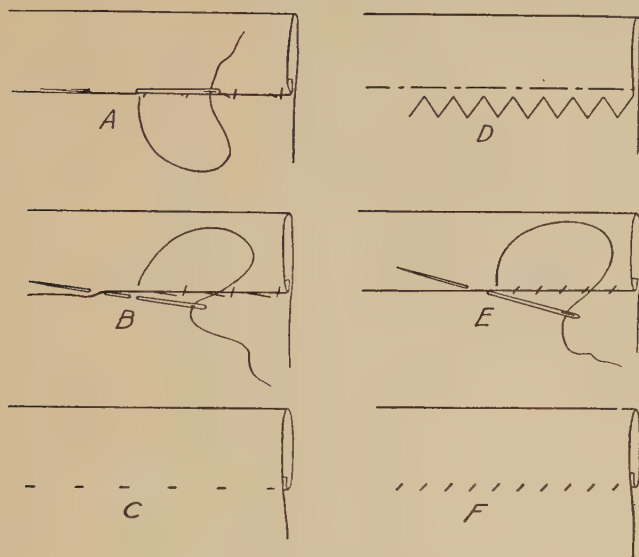


FIG. 187. Hemming stitches

A, slip-stitch hemming, wrong side; *B*, vertical hemming, wrong side; *C*, right side of either slip-stitch or vertical hemming; *D*, running hemming, wrong side; *E*, slant hemming, wrong side; *F*, slant hemming, right side

through the fold for from $\frac{3}{8}$ to $\frac{1}{2}$ inch. This gives a series of fine stitches on the right side (Fig. 187, *C*) and is almost equally inconspicuous on the wrong side.

Vertical hemming or *straight hemming* is very similar to slip-stitch hemming and is somewhat more quickly done (Fig. 187, *B* and *C*). It is used when the appearance on the wrong side is not important. It is made like slip-

stitch hemming, except that the thread floats on the wrong side between stitches instead of being concealed in the fold of the hem.

OVERCASTING

Overcasting is a slanting stitch used to prevent the fraying of raw edges, as on a plain seam. The stitches look alike on both sides of the cloth, except that they slant in opposite directions.

Trim off the frayed edges. Begin with two short stitches or a concealed knot, and work from right to left. It is best not to attempt to work from left to right, because, although the same effect is produced, only one stitch at a time can be taken and time is wasted.

The depth and width of the stitches should vary according to the width of the seam and the weight of the material. The space between the stitches should be approximately twice the depth of the stitches. In a gored seam, work with the bias, not against it. For instance, begin at the bottom of the skirt instead of at the top. Care should be taken that the thread is not drawn so tightly as to curl the edge and spoil the appearance of the seam, except on very thin or transparent material, when it is often desirable to give a "rolled" finish by taking small stitches and drawing them tight. One should be particularly careful not to draw the thread too tight when doing the *running overcasting*. Leave a loop when drawing the thread through, so as to have sufficient slack to prevent the stitches from curling the edge of the seam.

Overcasting, one stitch at a time. Hold the material between the thumb and forefinger of the left hand, with

the edge or edges to be overcast at the top. Point the needle through the material from the under side toward the thumb of the left hand. Draw the loop of the thread down until it lies smoothly but loosely over the edge of the material. Take the next stitch to the left of the point where the needle was brought up, leaving sufficient space to have the thread lie at an angle to the edge. Continue

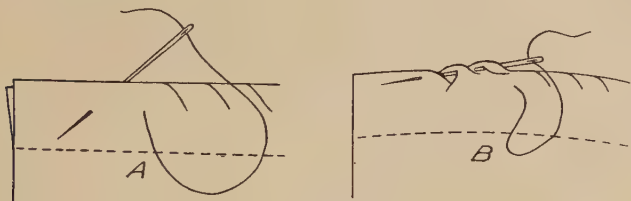


FIG. 188. Overcasting

A, overcasting, one stitch at a time; *B*, running overcasting

this process, keeping the spaces even and the slant of the thread the same (Fig. 188, *A*). End the overcasting with two small stitches.

Running overcasting. Time may be saved if several stitches are taken on the needle at one time, especially if the material is fairly firm (Fig. 188, *B*).

OVERHAND STITCH

This stitch is often known by other names, such as *overseaming*, *top sewing*, or *oversewing*; when it is used in making damask hems it may be called *damask hemming*. It is ordinarily used to join two folded or finished edges, as in sewing lace to a hem or in making French hems. On the upper (wrong) side the stitch slants across the fold; on the under (right) side the

stitches are perpendicular to the seam line, parallel to each other, and practically invisible. Always work from right to left in making this stitch.

The pieces to be joined should be placed with the right sides together and the ends and finished edges even. Hold the cloth firmly as you sew, or, if the seam is long, pin carefully (with pins perpendicular to the edge); if the material tends to slip, baste the edges together. Hold

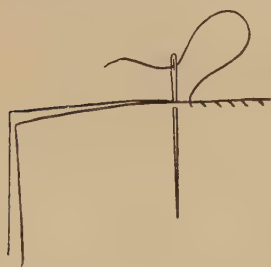


FIG. 189. Overhand stitch

the material between the thumb and forefinger of the left hand, with the edges to be overhanded toward the top. Pointing the needle toward you, take very shallow stitches which catch both of the edges to be joined (Fig. 189). Stitches should be close together and of uniform depth. When starting to sew,

leave an end of the thread and sew over this for about half an inch, then trim it off and continue sewing. When joining the thread, leave half an inch of the old thread, put the newly threaded needle into the hole where the old thread came out, and sew down the old thread with the new one. Finish the seam by sewing back on the last two or three stitches. Open the seam either by pressing it on the right side with the iron or by creasing it with the thumb nail until it is perfectly flat.

RUNNING STITCH

The running stitch is a fine stitch used for making seams, handmade tucks, and for gathering. It is never

taken one stitch at a time, but is always made in a series. Care must be taken to keep the line of stitching straight.

Fasten the thread with a knot, or with two or three stitches, and place the needle in the material parallel to the edge. Hold the material taut between the thumb and forefinger of each hand with the forefingers almost touching, and with the thimble against the end of the needle held in the right hand, run the needle in and out of the cloth with a short up-and-down motion of the right wrist and hand. When as much material as possible has been gathered upon the needle, release by pushing the material onto the thread, but do not remove the needle from the cloth (Fig. 186, *A*). Continue in this way. Fasten the thread with two or three stitches except when gathering; in that case use a knot.

STITCHING STITCH

The *stitching stitch*, or *backstitch*, resembles machine stitching on the right side (Fig. 186, *B*) and the outline stitch on the wrong side (Fig. 186, *C*). It is used where a strong stitch is required and where it is inconvenient to use machine stitching, as in mending, and in "staying" the end of a placket.

Place the needle in the cloth a few threads from the right-hand end of the seam and take a stitch; then insert the needle a second time in the hole at the beginning of the first stitch, bringing it out of the material a space in advance of the first stitch. Continue by putting the needle back each time so that the line of stitching is continuous.

36. SUPPLIES AND EQUIPMENT FOR SEWING

Clothing may be made much more easily and quickly if one uses well-chosen sewing equipment. Of course a sewing machine is essential, and the use of the various attachments should be mastered as soon as possible. The additional supplies needed are few and relatively inexpensive.

Emery. Useful for sharpening needles that have become slightly blunt.

Iron. Medium weight, with a pointed end.

Ironing board. Well padded, firm; so arranged that garments may be slipped over the end; tapering toward one end and not too wide; supplied with slip covers that may easily be removed for frequent laundering.

Needles. Assorted sizes and kinds (see Table II).

Pins. Small, sharp-pointed, dressmaker's pins, purchased by the box, are most economical and satisfactory.

Scissors. Both large and small ones; also, buttonhole scissors if one is making children's clothes.

Tailor's chalk. White and colored.

Tapeline. Cloth, with metal ends; preferably numbered from both ends.

Thread. A variety of sizes, kinds, and colors (see Table III).

Yard stick, and if possible a *tailor's square.*

Many other devices will be found useful, such as a *gauge* for turning hems, a *corder presser foot*, a *tracing wheel*, and the special equipment for pressing (see page 176).

The following tables contain information needed to select needles and thread for different purposes:

TABLE II. TYPES OF NEEDLES

KIND	DESCRIPTION *	USES
Bodkins	Large eyes, blunt ends	For drawing tape through casings, and for some kinds of embroidery
Crewel needles or darning needles	Long eyes	For darning and embroidery. Very fine crewel needles are sometimes used for general sewing
Ground-downs or shorts	Very short	For very fine sewing, such as handmade lingerie
Millinery needles	Very long and strong, with round eyes; made in a variety of sizes	For all sewing on hats; also for basting and gathering (Nos. 10 to 2)
Self-threading needles	Notch in top of needle, which allows thread to be put into eye without the usual process of threading	Useful for those who have poor eyesight
Sharps	Round eyes; medium length; Nos. 3 to 12	For ordinary sewing

The choice of a needle depends upon the texture of material and upon the size of thread which is used. Needles are numbered from 1 to 12, No. 12 being the finest ordinarily used. Needles may be purchased in packages containing assorted sizes.

TABLE III. VARIETIES OF THREAD

KIND	DESCRIPTION	NUMBER
Cotton — ordinary	3-cord or 6-cord; 6-cord is stronger and is best for general use; 200-yard spools	8 to 150
Cotton — buttonhole twist	Very strong, smooth, firm twist	0 to 000
Cotton — darning	1-, 3-, and 6-strand; wide range of colors; mercerized and unmercerized	
Cotton — glazed	Black and white only; 100-yard to 500-yard spools; used on automatic (not lock-stitch) machines	50 to 200
Cotton — mercerized	3-cord only; retains color better than ordinary cotton	50 to 80
Cotton — waxed	Very smooth and strong; black and white only	36 to 150
Linen	Very strong	25 to 250
Silk	10-, 50-, 100-, or 500-yard spools. All colors	D to A
	Black only	D, C, B, A, 0, 00

TABLE IV. SUITABLE NEEDLES AND THREAD FOR DIFFERENT MATERIALS

MATERIAL	THREAD	NEEDLE
Heavy muslin, pillow tubing	Cotton, Nos. 50 to 60	6 or 7 sharps
Percale, heavy gingham, toweling	Cotton, No. 70	7 or 8 sharps
Medium-weight cotton fabrics, dress linen, table linen	White or colored cotton, Nos. 70 to 80; waxed cotton for table linen	8 or 9
Very fine fabrics	Cotton, Nos. 90 to 150; or silk, A	9 to 12
Silk or wool fabrics	Silk, A	8 to 9
Bar tacks, swing tacks, etc.	Cotton, Nos. 50 to 70; or silk, D	6 to 7
Buttonholes on cotton or linen fabrics	Cotton thread, 20 points coarser than that used for stitching the garment; for example, if No. 90 thread is used for stitching the garment, No. 70 should be used for buttonholes	According to the size of the thread used
Buttonholes on silk or wool fabrics	Buttonhole twist	

37. SWING TACKS (FRENCH TACKS)

Swing tacks are used to hold in place belts, panels, tops of plaits, edges of cuffs, etc. They hold firmly and yet give enough "play" so that the garment does not have a sewed appearance.

Use a strong cotton thread or a silk thread and take a tiny stitch, first in one of the pieces that are to be held together and then in the other at a point just opposite, drawing up the stitch until it is from $\frac{1}{8}$ to $\frac{1}{2}$ inch long. Repeat two or more times. Then cover the thread bar with blanket stitches (see *Decorative Stitches*, p. 38) and fasten the thread firmly. If a very short tack is made, it need not be covered with blanket stitches.

38. TUCKS

Tucks are used for decoration, to give fullness, and to make a garment fit better. They may be made either on the right or on the wrong side, and may be used singly or in a series. When used in a series they may all be of the same length and depth, or they may vary. Tucks may overlap, the outer edge of the first may come just to the beginning of the second, or there may be spaces between the tucks. They are more pleasing if the space between them is not the same as the width of the tucks.

Commercial patterns usually indicate the size and location of tucks. When making a garment from a pattern with no allowance for tucks, it is advisable to make, or at least baste, the tucks in place before cutting the garment. Allow twice the width of each tuck times

the number of tucks, for the amount of extra material required for the tucks.

Tucks may be sewed with machine stitching, hem-stitching (hand or machine), running stitches, or decorative stitches. Care should be taken that the threads at the ends of the tucks are securely fastened by pulling the threads to the wrong side and tying the ends (see *Square Knot*, p. 214).

A tucker attachment is included in the equipment of most sewing machines. Such an attachment is adjustable, and does very satisfactory work when the directions given for the particular machine are carefully followed.

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